Leading Business and Technical Journal in the Printing and Allied Industries



The Inland Printer

AUGUST • 1946



Leading Business and Technical Journal in the Printing and Allied Industries





YOU CAN'T ALWAYS RIDE *NO HANDS!*

Sales coast along with the greatest of ease as long as demand exceeds supply. When that situation changes, though, the outfit that does the hardest pedaling and the best steering will go the farthest. Smart printers help customers maintain their speed and hold fast to their handle bars, ready for the shocks ahead. The preparation of big advertising is one reason today's demand so far exceeds the supply of printing papers. And why Champion is working so hard to increase their output of all their grades . . . coated and uncoated book for letterpress and offset, envelope, tablet writing, high finish package wrap, business papers, cover, papeterie and specials.

THE *Champion Paper* AND FIBRE COMPANY . . . HAMILTON, OHIO

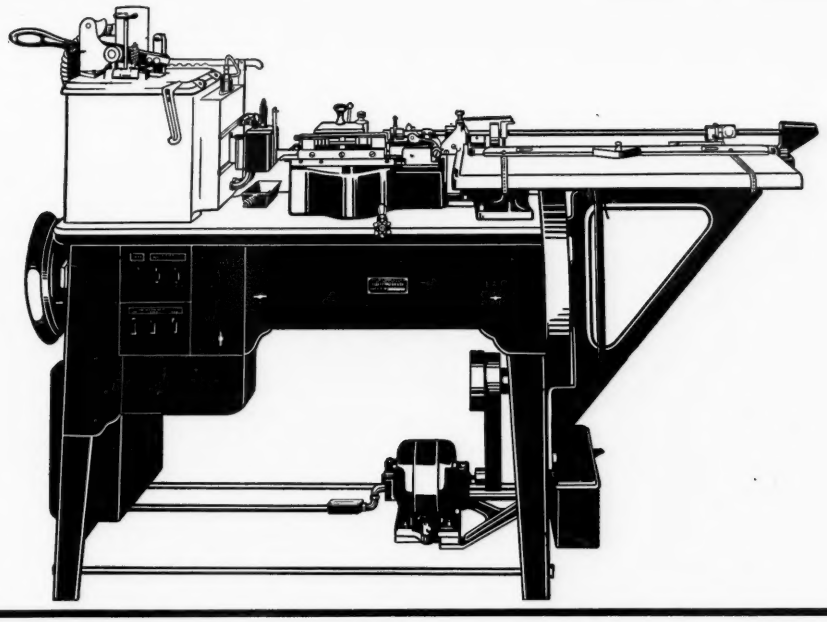


Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeterie . . . 2,000,000 pounds a day

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

District Sales Offices

NEW YORK • CHICAGO • PHILADELPHIA • DETROIT • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA • SAN FRANCISCO



The ELROD will help you solve your strip material problems

The progressive printer blesses the day when he decided upon an Elrod for his composing room. Banished are the "headaches" from trying to get up a bunch of catalog or book pages, a broadside, or a page ad without enough strip material. Gone is the need for piecing material, robbing standing forms, or distributing to keep going.

An Elrod equipment will provide plenty of leads and slugs, column rule, border rule in all degrees of blackness, and base material for mounting cuts, shell-casts or electros. Best of all, it's there ready for instant use, when and where you need it.

This material is of highest quality, and it is formed in the mold as one continuous strip of metal, entirely free from brittle breaks or welds. Its great solidity enables it to withstand the exacting printing, stereotyping, and electrotyping requirements of today.

Elrod operation is simplicity itself, requiring minimum attention by the operator. Mold changes are quickly and easily made.

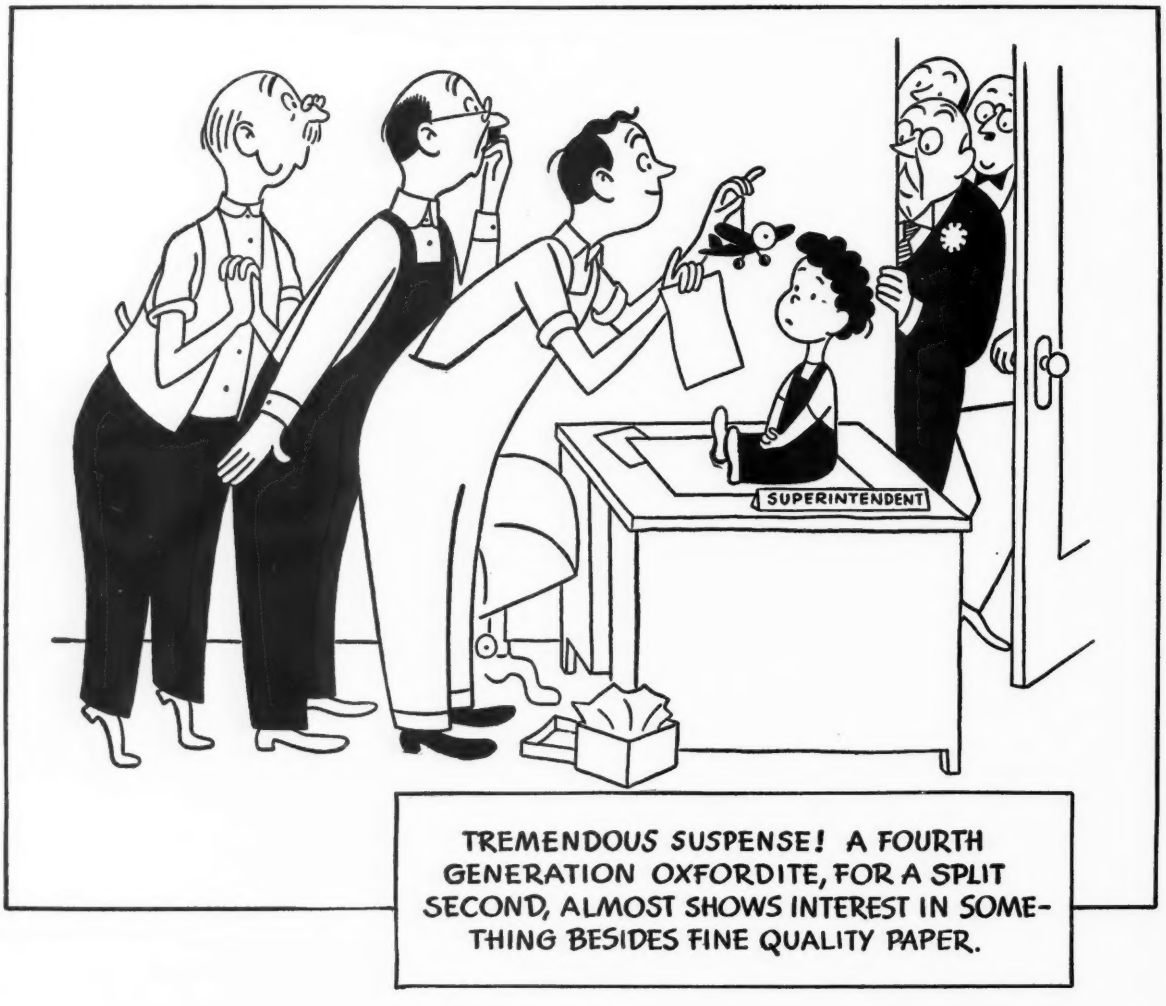
The wide range of material from a single Elrod—1 point to 36 points in thickness—is another decided advantage in effecting economical and consequently profitable composing room operation.

An Elrod equipment will help you improve your whole production program. There are other advantages you should know about the Elrod. Let us tell you more about it.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Illinois

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, $4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign $5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1946. Maclean-Hunter Publishing Corporation.

Near Crisis at Oxford Paper Company by Tony Barlow



ONE of the basic reasons for the consistent high quality of Oxford Papers is the long ingrained "know-how" of its papermakers.

In many cases there are three generations of the same family line at Oxford. Two generations of the same family are not unusual. Veteran papermakers who have spent their whole lives at Oxford are numerous.

This fine craftsmanship is in addition to Oxford's extensive papermaking facilities—in addition to Oxford's convenient and plentiful supplies of pulpwood—in addition to *complete* control over all the production processes from start to finish.

Also contributing to Oxford quality is never-ending research, which meets current papermaking problems as they arise and continues to advance the papermaking art.

Behind all this is Oxford's half century of background—its many years of producing over 1,000 miles of quality paper a day.

So for quality printing papers, why not come to quality paper headquarters — Oxford. Consult your Oxford merchant.

Included in Oxford's line of quality printing and label papers are: ENAMEL-COATED — Polar Superfine, Maineflex, Mainefold, White Seal and Rumford Litho C1S; UNCOATED — Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.

OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine and West Carrollton, Ohio — *WESTERN SALES OFFICE: 35 East Wacker Drive, Chicago 1, Ill.* — *DISTRIBUTORS in 48 Key Cities*

WE'VE GONE BUG HUNTING..

to bring you a Better Cutter

How do we know this is the fastest, safest, most dependable small cutter ever offered the graphic arts industry? First, we engineered it to be just that. Second, we went "Bug Hunting".

We installed eleven of these machines in shops throughout the country. We said to operators of these machines, "Give 'em the works. Don't baby them. Then tell us what, if anything, we should do to make them better."

The results of this test—the comments of the operators—the performance records of these machines under actual working conditions over a period of more than 60 months—have given us the proof we were looking for.

Today, assured that this machine is the finest small cutter money can buy, we are proud to affix the Seybold name plate and to announce to the graphic arts industry, the Seybold Model CBA, 36" Auto Clamp Cutter—further evidence of what is accomplished by engineering the human element at *Seybold*.

WHY THIS 36" PAPER CUTTER WILL DO A BETTER JOB FOR YOU



1 ***Effortless, Selective, Clamp Pressure Control.*** **Quick selection of one of three clamping pressures.**

Maintains constant pressure until knife passes clamp on upstroke.

Clamp mechanism operates in a vertical plane, eliminating sidewise shifting of clamp.

2 ***Simple and Accurate Adjustment of Knife to Cutting Stick.*** **Quickly accomplished by means of easily accessible adjusting eccentrics on each end of knife bar.**

3 ***Straight-line Cutting Action.*** **Knife Pull Bar, in same plane as knife, assure accurate cutting.**

4 ***Better Light Where It Is Needed.*** **Table, back gauge and magnified measuring band are well illuminated. Less operator fatigue and reduced work spoilage.**

5 ***Scientific Cutting Action.*** **Rugged knife bar, a five-inch clamp opening with greater clamp load, twin shear boxes, combine with new, scientifically correct, 51 degree shear action to assure straight clean cuts—all the way.**

6 ***Fully-automatic, Approved Safety Devices.*** **Mechanical, two-hand starting device; completely enclosed working parts; non-repeat mechanism with exclusive Seybold safety washers; automatic drum-type brake, easily reached from front of machine.**

7 ***Extremely Low Maintenance Costs.*** **All lubrication points are easily accessible; clutch and drive operate in a bath of oil and are fully enclosed. Paper trimmings and abrasive dust cannot enter.**

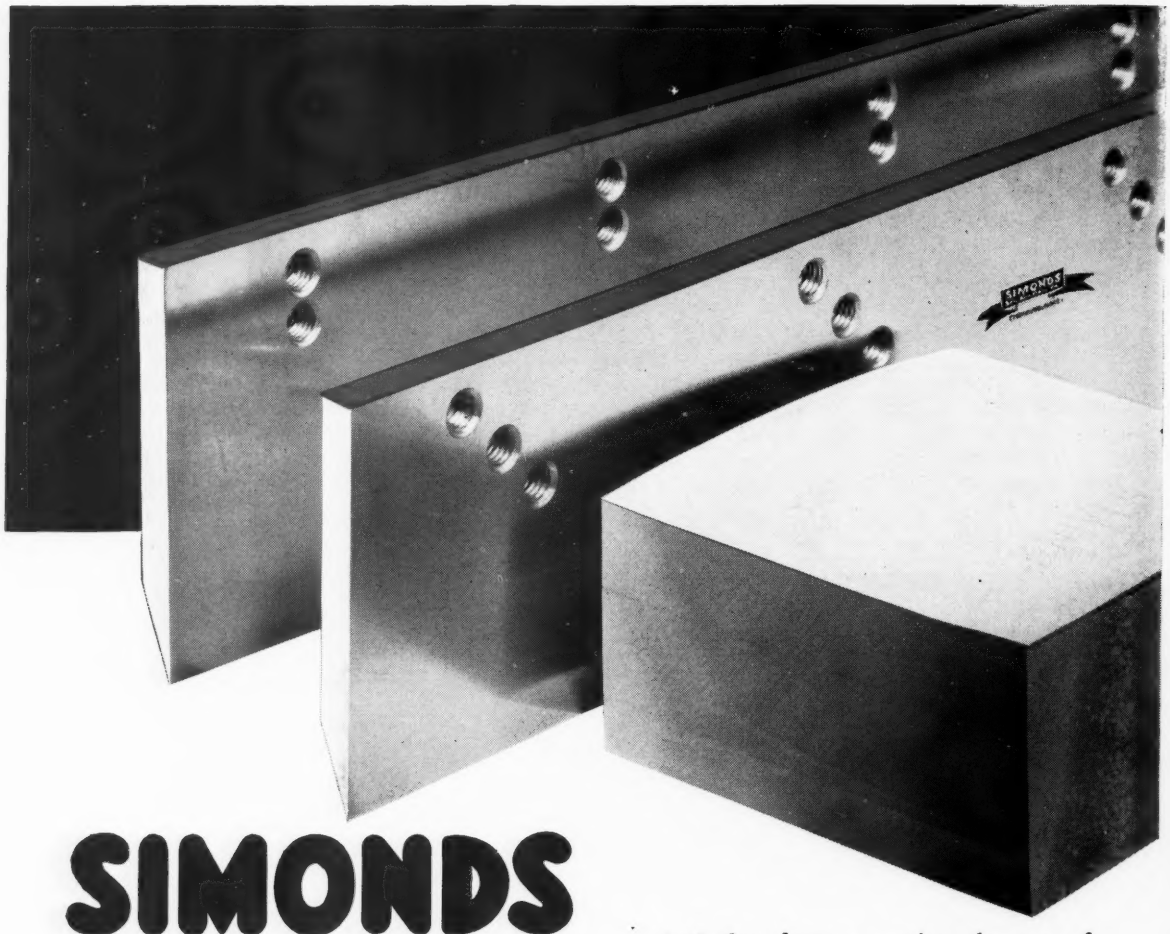
ANOTHER EXAMPLE OF ENGINEERING THE HUMAN ELEMENT AT

HARRIS-SEYBOLD

Harris Presses · Seybold Cutters · Other Graphic Arts Equipment

HARRIS-SEYBOLD COMPANY · GENERAL OFFICES, CLEVELAND 5, OHIO

Seybold



SIMONDS

S-301 STEEL

PAPER KNIVES

ARE

Concave-Ground

...to Cut More Cleanly
...Easily...Accurately

Simonds special method of precision grinding makes the entire knife-face slightly concave. And this concavity . . . together with a taper ground from back edge to bevel . . . maintains a clearance that prevents "face drag" against the stock. That's why Simonds Knives cut cleanly, accurately . . . and as easily as your own desk shears.

And they *keep on* cutting that way far longer than regular knives, because of the exceptional edge-holding quality of S-301 Steel, specially formulated for paper-cutting and poured in Simonds Steel Mills, then heat-treated for correct hardness and temper. So for lowest knife-cost, order Simonds Paper Knives from your dealer. Or write the nearest Simonds office.

FITCHBURG, MASS.

BRANCH OFFICES: 1350 Columbia Road, Boston 27, Mass.; 127 S. Green St., Chicago 7, Ill.; 416 W. Eighth St., Los Angeles 14, Calif.; 228 First St., San Francisco 5, Calif.; 311 S. W. First Ave., Portland 4, Ore.; 31 W. Trent Ave., Spokane 8, Washington; *Canadian Factory:* 595 St. Remi St., Montreal 30, Que.

SIMONDS SAW AND STEEL CO.
FITCHBURG, MASS.

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Special Electric Furnace Steels	*Grinding Wheels and Grains*	*Simonds Products for Canada*



FINE *Coated Paper* NEEDS NO OTHER NAME

There is a remarkable difference between the appearance and performance of today's motor cars and those of early years. Yet these finer cars are still called automobiles.

Similar advancements have been made in the manufacture of almost every product or material.

By "streamlining" the manufacture of enamel-coated paper, Consolidated greatly improved its printing qualities while lowering costs so substantially that *prices were reduced to those of uncoated stocks.* This finer product, at a lower price, remains coated paper and needs no other name.

Photograph courtesy of BATES FABRICS Inc. from an advertisement in CHARM Magazine

Consolidated COATED *Papers*

PRODUCTION GLOSS . . . MODERN GLOSS

When printed on a quality coated paper, such precious heirlooms as the Bates Bedspread pictured above *can be reproduced* with a realism and beauty which matches the original.

That is why so many of America's finest national publications . . . among them "Charm" in which this photograph appeared . . . are printed on Consolidated Coated.

Advertisers also have turned to Consolidated Coated to give their folders and catalogs greater eye-appeal and selling value. Printers throughout America recommend and use Consolidated Coated for their finest jobs.

Manufactured in weights down to 45 pounds, Consolidated Coated Papers are appropriate for almost every printing job.

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

Two Modern Mills

SALES OFFICES
[illegible] SO. LA SALLE ST., CHICAGO 3


Three guesses, Mr. Printer
Is it a fox? . . . Right.
Does it represent a problem? . . . Yes, indeed.
The problem of ink show-through on paper? . . . Correct.
Yes, opacity is an important problem, Mr. Printer. And it's one of the paper problems we're striving to master . . . so that guesswork can be altogether taken out of printing.
In the new Graphic Arts Laboratory, research will enlist the aid of the most modern scientific equipment. Here, papers will be subjected to exacting tests . . . their reactions to various inks and printing processes carefully noted . . . their shortcomings critically analyzed by expert technicians. Not as an end in themselves will these papers be developed . . . but as the means for better printing.
So look to Bryant for Measured Quality papers . . . papers tested to assure printing perfection.
Sold Through Leading Paper Merchants
BRYANT PAPER COMPANY
Kalamazoo 29F, Michigan



SPOT COLOR

• • • ON THE SPOT ●

WHERE AND WHEN YOU WANT IT

HUBER makes many types of ink—but *newspaper ink* is a Huber specialty and has been for over half a century.

Huber supplies black ink to leading newspapers in the United States and foreign countries. For example, 10 out of 13 Ayer Award winners used Huber ink. Through long experience and association Huber knows what newspaper publishers want and has set up an organization to exactly fit these needs.

So it's news—and good news!—when Huber provides "spot color" as well as black. For here is real newspaper color from the laboratories and factories of a company that knows newspaper needs. Here, too, is a distributing organization tailored to newspaper requirements—branch offices and warehouses in all newspaper centers; well organized and efficient offices established for many years. Working with newspapers is a "Huber habit"—a mighty good habit, too, in emergencies.

Yes, it's "spot color"—on the spot—where and when you want it—when you deal with Huber. Our *newspaper experienced* technical staff is at your disposal. For complete information address the branch office nearest you: New York; Chicago; St. Louis; Boston; Borger, Texas.

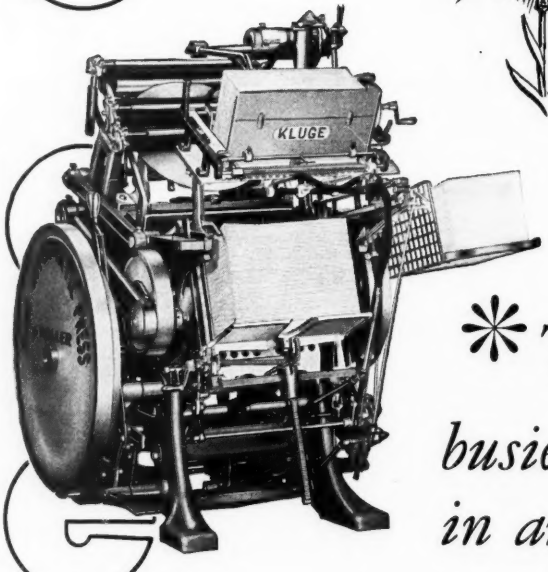


HUBER PRODUCTS IN USE SINCE 1780

Kluge
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Busy as a Bee...*





*The busiest press in any pressroom!

A busy machine is usually a versatile machine. Tha is particularly true when we speak of printing presses You know from practical experience that very few commercial printers classify their business as a specia ized business. The printing business implies a busines confronted with all classes of work required by indus try and commerce. Whether it's a small business card an envelope, a blotter, an onion skin invoice, a half tone, line drawing, or heavy board, your Kluge Auto matic will take the job efficiently and profitably.

Idle equipment is ordinarily specialized equipmen —busy equipment, VERSATILE KLUGE EQUIP MENT—truly Busy as a Bee!

BRANDTJEN & KLUGE, Inc

SAINT PAUL 3, MINNESOT

A mountain goat on pinnacles
Is always rough and ready;
He's sure of foot and much at home
Because his legs are steady.



TOPS

Steadiness is one of the principal factors that have made Atlantic Bond "Tops" with printers everywhere. Yes, steadiness, as to texture, surface, cut, moisture content, and performance on the press has made this sheet a steady favorite with those with an eye for results.

Genuinely watermarked, Atlantic Bond is a paper that holds its place consistently as a sheet that *takes* a good impression and *makes* a good impression every time it's used.

Atlantic Bond

MADE BY
EASTERN CORPORATION
BANGOR, MAINE

EASTERN MILL BRAND LINES

ATLANTIC BOND ★ ATLANTIC ANTIQUE LAID
ATLANTIC LEDGER ★ ATLANTIC MIMEO BOND
ATLANTIC DUPLICATOR ★ ATLANTIC MANIFOLD
ATLANTIC COVER ★ ATLANTIC MANUSCRIPT COVER
ATLANTIC VELLUM ★ ATLANTIC DUROPAKE
ATLANTIC LETTERHEAD BOX
ATLANTIC BOND ENVELOPES
ATLANTIC BOND CABINET STATIONERY
ATLANTIC BOXED TYPEWRITER PAPER

A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES

An inexpensive, dependable watermarked
Eastern Mill Brand Paper

★ ★ ★

MANIFEST BOND ★ MANIFEST MIMEO BOND
MANIFEST LEDGER ★ MANIFEST DUPLICATOR
MANIFEST BOND ENVELOPES

The leading Mill Brand Line in the Economy Group

The above Brand names are registered trademarks

EASTERN MILL BRAND MERCHANTS



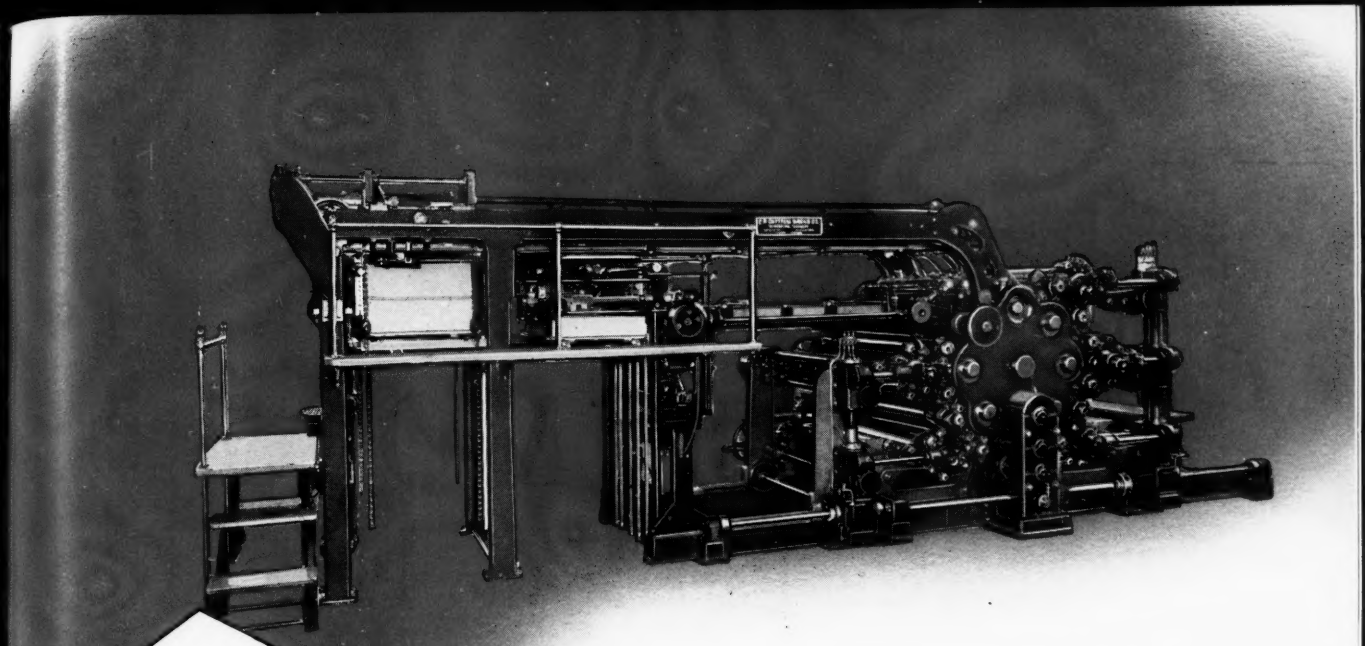
Akron.....The Millcraft Paper Co.
Albany..... W. H. Smith Paper Corp.
Alexandria, La.....Louisiana Paper Co.
Atlanta..... Sloan Paper Co.
Baltimore { ..... Baltimore Paper Co. / .....Henry D. Mentzel & Co. / .....The Mudge Paper Co.
Baton Rouge.....Louisiana Paper Co.
Birmingham.....Sloan Paper Co.
Boston { .....John Carter & Co. / .....Century Paper Co. / .....Cook-Vivian Company / .....Von Olker-Snell Paper Co.
Bridgeport.....Lott-Merlin, Inc.
Bristol, Va.....Dillard Paper Co.
Buffalo.....Franklin-Cowan Paper Co.
Charlotte, N. C.....Dillard Paper Co.
Chattanooga, Tenn..... Sloan Paper Co.
Chicago { .....La Salle Paper Company / .....Reliable Paper Co.
Cincinnati.....The Johnston Paper Co.
Cleveland.....The Millcraft Paper Co.
Columbus.....Sterling Paper Co.
Dallas.....Olmsted-Kirk Company
Denver.....Dixon & Company
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Detroit .....Chope-Stevens Paper Co.
Fort Wayne..... The Millcraft Paper Co.
Fort Worth .....Olmsted-Kirk Company
Greensboro, N. C. .....Dillard Paper Co.
Greenville, S. C.....Dillard Paper Co.
Hartford { .....John Carter & Co. / .....Henry Lindenmeyr & Sons
Houston.....L. S. Bosworth Co.
Indianapolis { .....Indiana Paper Company / .....MacCollum Paper Company
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Jacksonville, Fla..... Graham-Jones Paper Co.
Jamestown, N. Y.....The Millcraft Paper Co.
Kansas City.....Bermingham & Prosser Co.
Little Rock.....Arkansas Paper Company
Los Angeles.....Carpenter Paper Co.
Louisville.....The Rowland Paper Co.
Manchester, N. H.....C. H. Robinson Co.
Memphis, Tenn.....Woodson & Bozeman, Inc.
Milwaukee.....Wisconsin Paper & Products Co.
Minneapolis.....Carpenter Paper Co.
Monroe, La.....Louisiana Paper Company
Muskogee.....Muskogee Paper Co.
Nashville.....Bond-Sanders Paper Co.
Newark.....Central Paper Co.
New Haven...Whitney-Anderson Paper Co.
New Orleans.....Alco Paper Co., Inc.
New York { .....Berman Paper Corp. / .....Forest Paper Company / .....Majestic Paper Corp. / .....Milton Paper Co. / .....A. W. Pohlman Paper Co.
Oakland.....Carpenter Paper Co.
Omaha .....Field Paper Co.
Philadelphia { .....Molten Paper Company / .....The J. L. N. Smythe Co.
Pittsburgh.....General Paper and Cordage Co.
Portland, Me.....C. H. Robinson Co.
Portland, Ore. .....Carter, Rice & Co. of Oregon
Providence, R. I.....Narragansett Paper Co.
Richmond .....Virginia Paper Co.
Roanoke, Va. .....Dillard Paper Co.
Rochester .....Genesee Valley Paper Co.
St. Louis.....Shaughnessy-Kniep-Hawe Paper Co.
St. Paul .....Carpenter Paper Co.
San Antonio .....Shiner-Sien Paper Co.
San Diego .....Carpenter Paper Co.
San Francisco .....Carpenter Paper Co.
Seattle.....Carter, Rice & Co. of Washington
Shreveport .....Louisiana Paper Co.
Springfield, Mass.....Whitney-Anderson Paper Co.
Stamford, Conn. .....Lott-Merlin, Inc.
Tampa .....Graham-Jones Paper Co.
Texarkana, Ark. .....Louisiana Paper Co.
Toledo .....The Millcraft Paper Co.
Trenton .....Central Paper Co.
Tulsa .....Tulsa Paper Company
Waco, Texas.....Olmsted-Kirk Company
Washington, D. C. .....Virginia Paper Company
Wichita .....Southwest Paper Co.
Worcester .....Butler-Dearden Paper Service
York, Pa.....The Mudge Paper Co.

Monterrey, N. L., Mexico.....Carpenter Paper Co.

★ ★ ★

EASTERN CORPORATION DISTRICT SALES OFFICES

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New York	Chicago	Dallas





Printing Perfection

This outstanding five-color sheet fed Rotary Press is designed for the multicolor printing of magazine covers, inserts, advertising sections and general color work. Its mechanical perfection more than meets the exacting requirements of today's artistic color printing. These presses operate at speeds of 4500 to 5500 sheets per hour according to the press size with maximum net production and no sacrifice in quality. Built into these presses is the skill which comes with over 91 years of service to the Printing Industry.

C. B. COTTRELL & SONS CO.
Westerly, Rhode Island

New York: 25 E. 26th St. • Chicago: Daily News Bldg., 400 W. Madison St. • Claybourn Division: 3713 N. Humboldt Ave., Milwaukee, Wis. • Smyth-Horne, Ltd., 13 Bedford Row, London W.C. 1, England

Cottrell

OVER 91 YEARS OF GROWING WITH THE PRINTING INDUSTRY

Expressive!

STRATHMORE

Paper is Part of the Picture

New things to say? Things to say in peace about services, halted by war, now required in peace. More to say about your firm, your product, than copy space allows? Say them with Strathmore Papers, designed to give as well as receive impressions.

The mere look of your mailing piece, your letterhead, conveys by your choice of paper things you can hardly state in words. The long-time dignity and honour of your firm, for instance. The smart modernity of your product. Gay variety. Fashionable femininity. Beauty back again, luxury in, austerity out, the old team functioning again, the new wheels humming.

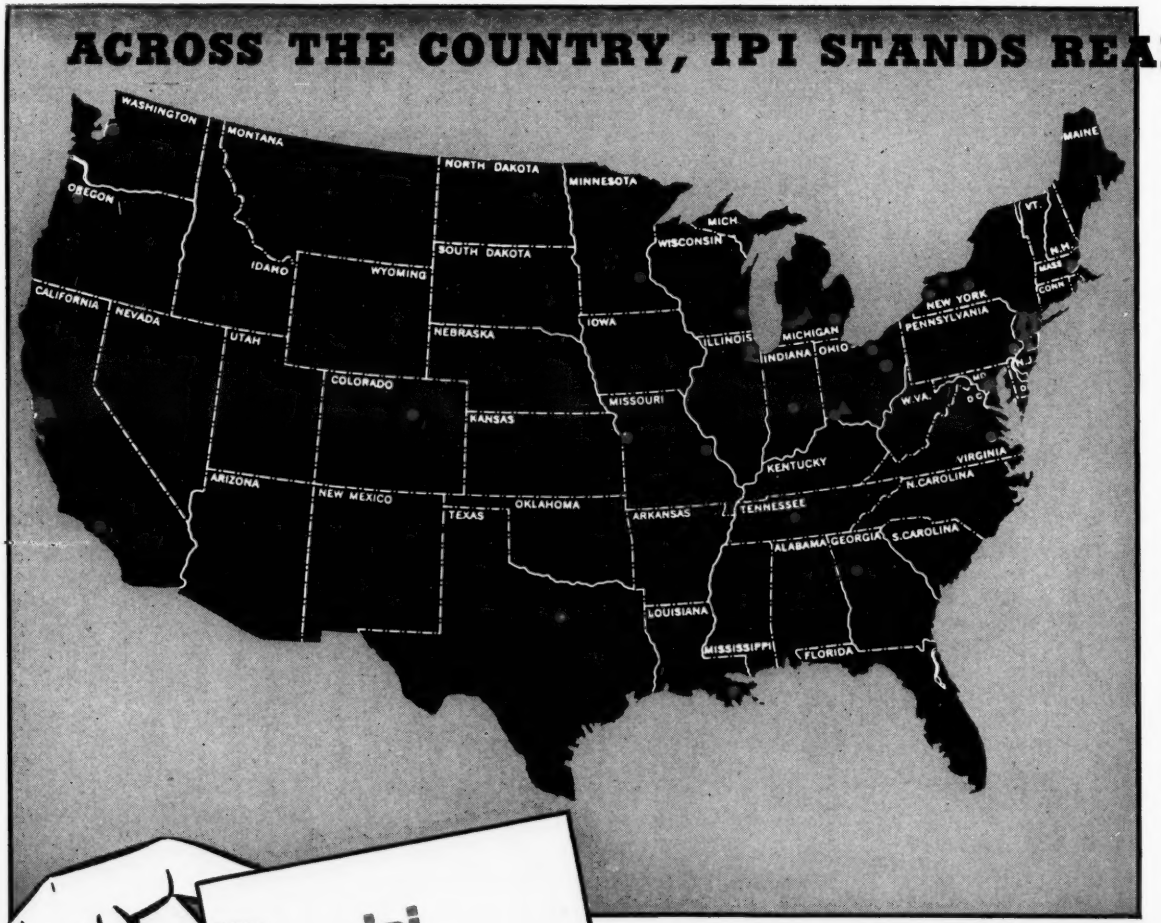
REVISED UP TO DATE

We've thoroughly revised the Strathmore paper line. Made it more compact, better-balanced. Dropped a few outmoded items. Added new colors, textures, surfaces to express modern ideas. Specify Strathmore Expressive Papers... you'll get new attention, new business, new profits, and fewer printing headaches!



STRATHMORE PAPERS

ACROSS THE COUNTRY, IPI STANDS READY TO SERVE YOU





The most complete, nation-wide ink and color service is provided by International Printing Ink Division of Interchemical Corporation. Its extensive organization assures you of prompt and reliable service wherever you may be located. For prompt service on ink and colors, call or write the IPI branch nearest to you. Customers say, "It pays to keep in touch with IPI." International Printing Ink Division of Interchemical Corporation, 350 Fifth Avenue, New York 1, N. Y.

So that you will know where to find us in a hurry, here is a list showing the location, address, and telephone number of IPI's branches and factories.

● THESE ARE OUR BRANCHES

Atlanta 3, Georgia
215 Central Avenue
TEL. WALNUT 8265

Baltimore 2, Maryland
720 E. Pratt Street
TEL. CALVERT 5720

Battle Creek 101, Michigan
Merrill Park, P. O. Box 199
TEL. BATTLE CREEK 8177

Buffalo 5, New York
559 Ellicott Street
TEL. CLEVELAND 8240

Cambridge 39, Mass.
175 Albany Street
TEL. ELLIOT 1720

Chicago 5, Illinois
161 W. Harrison Street
TEL. WABASH 3113

Chicago 32, Illinois
(Aniline Department)
3030 West 51st Street
TEL. REPUBLIC 7400

Cincinnati 2, Ohio
417 East 7th Street
TEL. PARKWAY 4700

Cleveland 14, Ohio
113 St. Clair Avenue, N. E.
TEL. MAIN 6828

Dallas 1, Texas
1907 Commerce Street
TEL. RIVERSIDE 6874

Denver 2, Colorado*
1824 Curtis Street
TEL. MAIN 5882

Detroit 26, Michigan
222 W. Larned Street
TEL. RANDOLPH 7818

Indianapolis, Indiana
110 East 9th Street
TEL. RILEY 3458

Kalamazoo 3, Michigan
315 E. Michigan Avenue
TEL. KALAMAZOO 6416

Kansas City 6, Missouri
707 Central Street
TEL. VICTOR 2707

Los Angeles 15, California*
1220 Maple Avenue
TEL. PROSPECT 4496

Milwaukee 2, Wisconsin
431 N. Milwaukee Street
TEL. DALY 2138

Minneapolis 15, Minnesota
729 South 4th Street
TEL. GENEVA 3639

Nashville 3, Tennessee
417 Commerce Street
TEL. NASHVILLE 6-7871

New Orleans 13, Louisiana
711-13 St. Charles Street
TEL. RAYMOND 3971

New York 19, New York
636 Eleventh Avenue
TEL. CIRCLE 6-7900

Philadelphia 23, Pa.
1061 Germantown Avenue
TEL. MARKET 2428

Portland 9, Oregon*
537 N. W. 11th Avenue
TEL. BROADWAY 3383

Richmond 3, Virginia
11 N. Governor Street
TEL. RICHMOND 3-5930

Rochester 4, New York
14 Franklin Street
TEL. STONE 4772

St. Louis 3, Missouri
1909 Locust Street
TEL. CENTRAL 3736

San Francisco 3, California*
915 Howard Street
TEL. GARFIELD 2020

Seattle 4, Washington*
212 Maritime Bldg.
TEL. MAIN 3291

Syracuse 2, New York
200 S. Geddes Street
TEL. SYRACUSE 5-9112

Wadsworth, Ohio
141 East Street
TEL. WADSWORTH 88

**The International Printing Ink Corporation Limited (California)*

▲ THESE ARE OUR FACTORIES

Battle Creek 101, Michigan
P. O. Box 199
TEL. BATTLE CREEK 8177

Brooklyn 1, New York
247 Water Street
TEL. TRIANGLE 5-9690

Chicago 14, Illinois
2211 Elston Avenue
TEL. ARMITAGE 2171

Cincinnati 2, Ohio
417 East 7th Street
TEL. PARKWAY 4700

Lodi, New Jersey
(Aniline Department)
Route 17, P. O. Box 158
TEL. HACKENSACK 3-1705

Newark 1, New Jersey
(News Ink)
Doremus Avenue, P. O. Box 58
TEL. MITCHELL 2-2142

New York 1, New York
(Litho Plate Graining)
350 West 31st Street
TEL. PENNSYLVANIA 6-7324

Oakland 7, California*
16th & Willow Streets
TEL. HIGHGATE 6540

**The International Printing Ink Corporation Limited (California)*

FOR THE NEWEST IN INKS AND PRINTING SERVICE . . . "Keep in Touch with IPI"

"He knows his paper... He specified SPRINGHILL Index Bristol!"



"SMART man," agrees the boss, "he'll have a top-notch job—even the most exacting customer can't help but be pleased with Springhill Index Bristol."

Being made from 100% bleached sulphate pulp, it's known for its sparkling whiteness and exceptional durability. In pressroom performance it scores again — giving excellent results in letterpress or offset printing. And the way it takes erasures and rewriting is another assurance of customer satisfaction.

Such all-around superiority makes Springhill Index Bristol a number one choice for index cards, cut-out and ledger cards, die cuts, counter displays, covers, hospital records, etc. Preferred, too, for finest results on forms calling for clean, even multiple pen ruling.

Even with our facilities as the world's largest maker of papers, there isn't yet enough Springhill Index Bristol to meet the full demand. Our efforts are concentrated on filling demand as far as production limits permit. International Paper Company, 220 East 42nd Street, New York 17, N. Y.

INTERNATIONAL PAPERS *for Printing and Converting*

"KNOW WHICH WAY TO GO"



Graphic Arts customers wouldn't think of going elsewhere for their requirements.

You, like more than 200 of America's leading lithographers and printers, can adhere to your delivery schedules and place yourself in a better competitive position by getting your name on the list of Graphic Arts customers.

Keep work flowing through your plant unhampered by needless delays occasioned by late or inferior preparation. Our staff of more than a hundred master craftsmen can help effect important economies for you. They are engaged in newest production methods and have at their command the most modern technical equipment of any commercial plate-making plant. We operate 24 hours a day, with overnight deliveries to most printing centers.

If you are unable to handle all your plate needs within your own facilities or do not have a satisfactory source of supply, test us on one job of any kind, whether it be plates or preparatory material, color process, black and white, highlight, positives, line or halftone negatives or positives for machine transfer, photo-composed press plates, albumen or deep etch for offset. A complete photo engraving service is also available to the letter press printer as well as commercial art, photographic service, and direct color separations. Write, wire or phone.

MAIN OFFICE AND PLANT • TOLEDO 4, OHIO • 110 OTTAWA STREET • PHONE GARFIELD 3781

NEW YORK OFFICE
148 West 23rd Street • Phone Chelsea 3-5309

DETROIT BRANCH
825 West Elizabeth • Phone Randolph 9122

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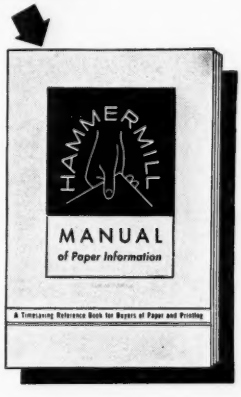
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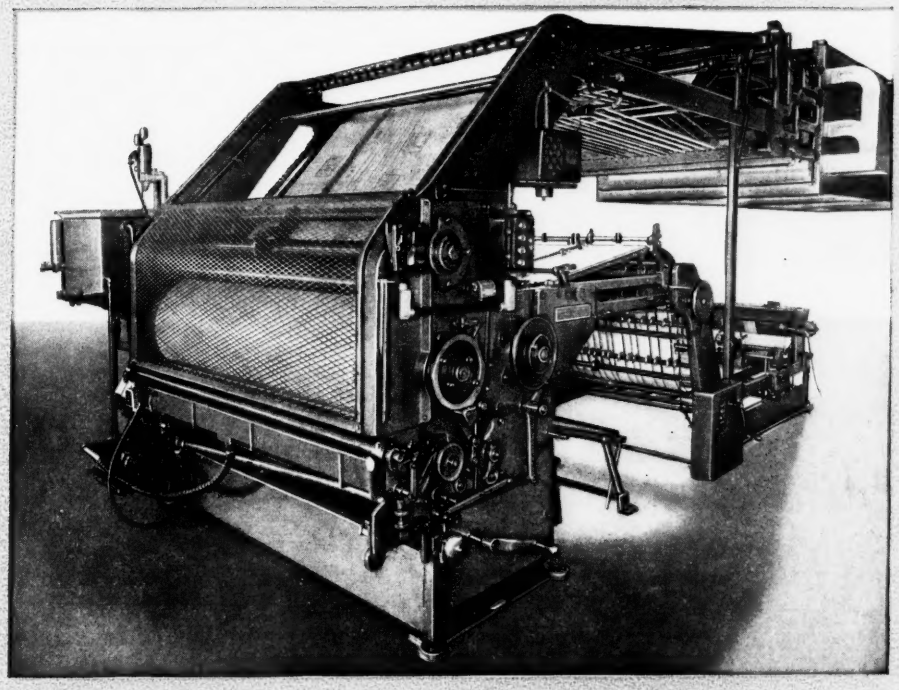
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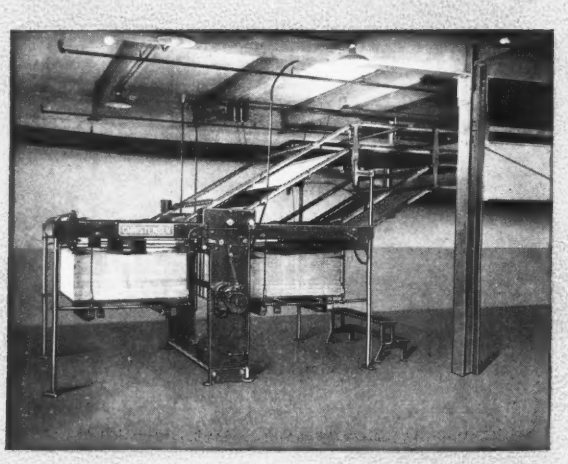
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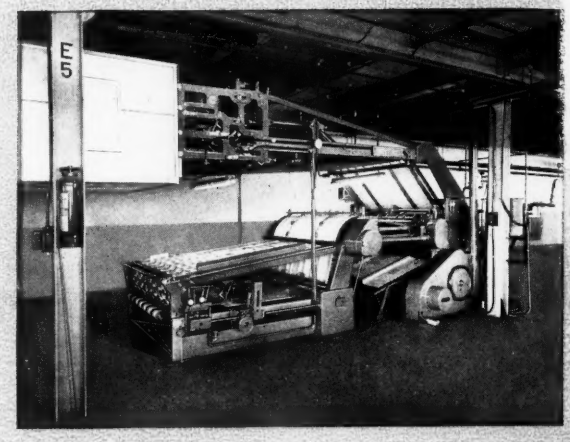
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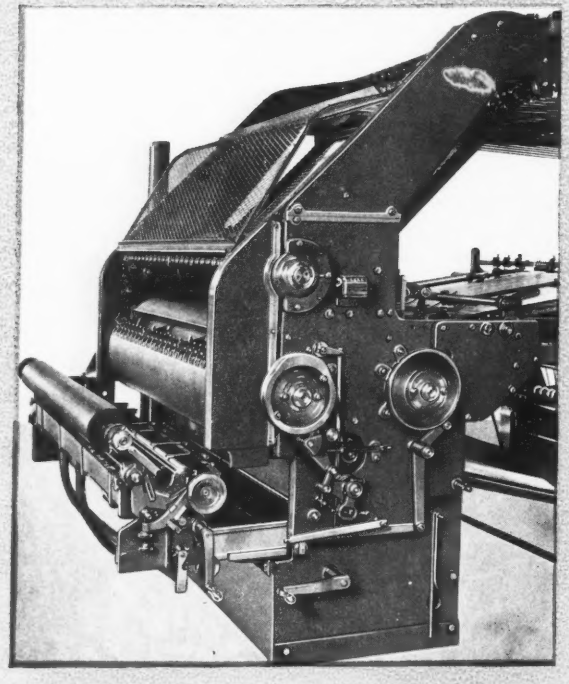
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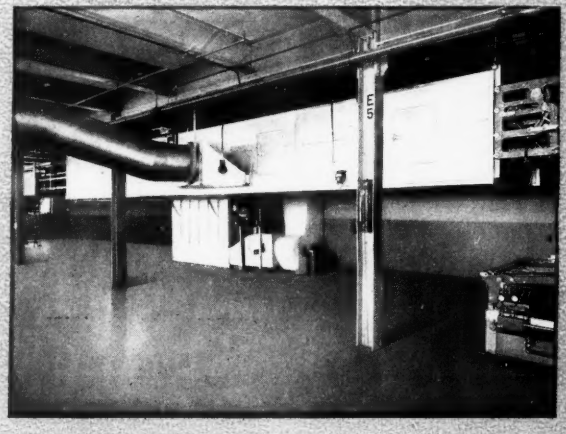
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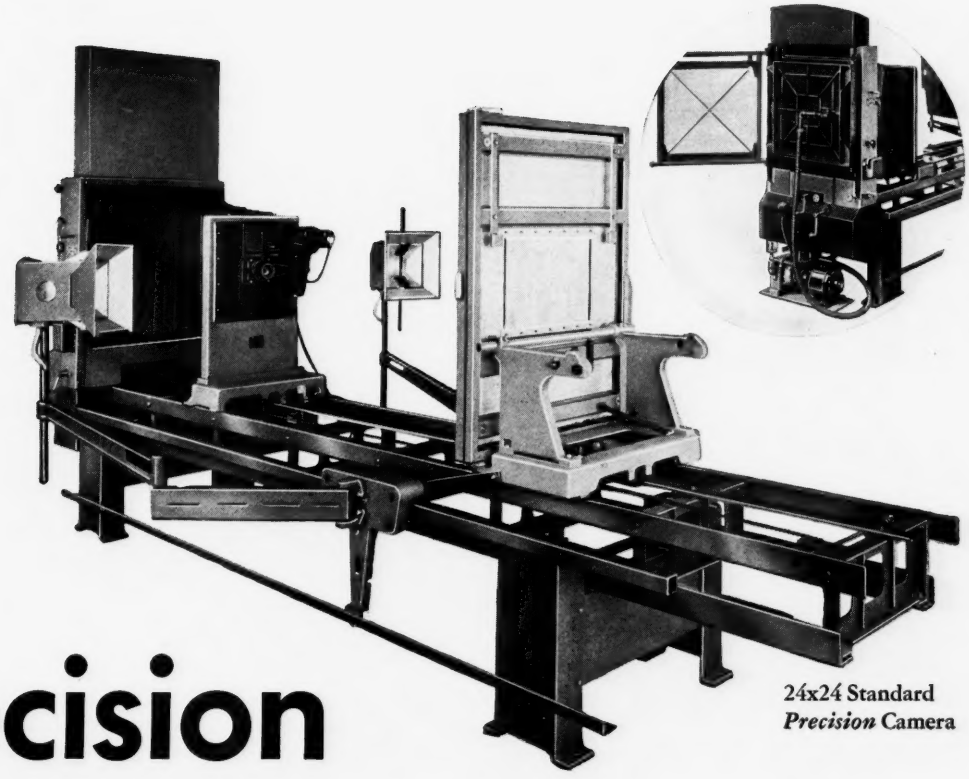


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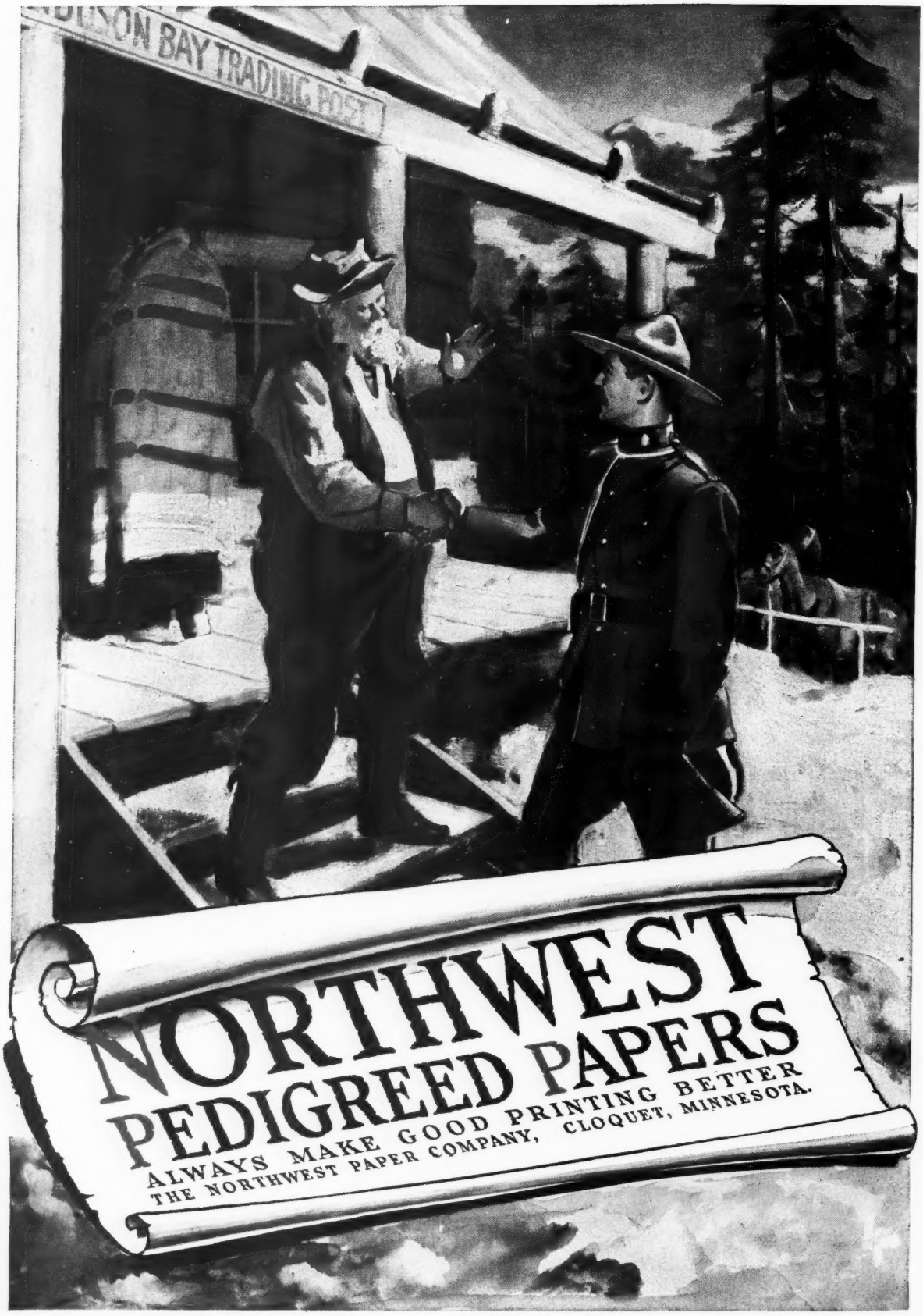
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When funds are low and the debts are high,
And you want to smile but you have to sigh,
When care is pressing you down a bit,
Rest if you must, but don't you quit;
Life is queer with its twists and turns,
As everyone of us sometimes learns,
And many a failure turns about,
When he might have won had he stuck it out,
Don't give up, though the pace seems slow—
You may succeed with another blow.
Often the goal is nearer than
It seems to a faint and faltering man.
Often the struggler has given up,
When he might have captured the victor's cup.
And he learned too late, when the night slipped down,
How close he was to the golden crown.
Success is failure turned inside out—
The silver tint of the clouds of doubt.
And you can never tell how close you are,
It may be near when it seems afar;
So stick to the fight when you're hardest hit—
It's when things seem worst that you mustn't quit.

By A. B. Hirschfeld, Denver

Maclean-Hunter Publishing Corporation

The Inland Printer

J. L. Frazier, Editor • August, 1946

ADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

"Profit Squeeze" Industry's Big Problem

By G. S. DIVELY
Vice-President and General Manager
Harris-Seybold Company

● THE NUTCRACKER squeeze on corporate profits is probably the most important problem of management that faces industry today. Although this problem is affected by changing social and political forces of an external nature, many possibilities for successfully meeting this squeeze remain open to management—possibilities we must explore.

The chart on the following page, "The Profit Squeeze," may help to illustrate the combination of external forces at work. The profits are being squeezed on one side of the pincers by continually higher wage rates resulting from the demands of powerful labor groups which in turn are motivated by the underlying social trends. Artificial price controls apply considerable pressure upon the other side of the pincers. Such controls are a result of the Federal Government's expedient attempts to legislate production as a substitute for sound policy planning.

The basic forces, however, social trends on the one side and some government policy planning on the other, are inevitable in a maturing economy. So our current difficulties are a reflection of the expedient methods being used to put the two basic forces into effect, through the labor group action and government production legislation.

While business men have a good basis for criticizing certain Federal Government directives and legislation, they cannot run away from the inevitable. The fundamental social and political movements, of which we are seeing manifestations, are too strong and realistic simply to resist. But at this point in our industrial evolution they are sufficiently fluid and uncrystallized to permit constructive guidance and molding. We should probably gear our objective towards a modified form of capitalism, particularly if we do not want some kind of socialism. Business leaders have not only a responsibility but also a great opportunity to help reshape and guide these forces; their understanding of and influence on them should be clearly reflected in their policies.

It is essential for the business man operating within these pressures and tendencies to have clearly in mind a short-term, more or less expedient program as well as a longer term plan founded on realistic fundamentals. Both should be aimed at well defined corporate objectives. From an internal or individual business viewpoint, management can attack the "squeeze on profits" from three principal angles, namely: costs, volume, prices.

1. COSTS: An initial approach that a business man can make in attempting to relieve the profit squeeze is to review the financial structure of his company and determine the effective uses to which additional capital may be put. Money is abundant today. Interest rates are the lowest they have been in years. At the same time factory wage rates are around 50 per cent above prewar and they appear to be headed for even higher levels. Under these conditions a management program is clear. Utilize the lower cost capital that is available to replace old and obsolete machinery with newer and more efficient or better units; replace more general purpose machinery with specialized machinery to increase output per man-hour; substitute new materials to reduce machining time; revamp layouts and buildings to minimize movements of materials and improve working conditions; use more tools and jigs to eliminate costly operations.

In the field of distribution it is generally recognized that there is plenty of room for intelligent cost study. In the past, distribution cost studies have been handicapped by a gross lack of factual information. With increased emphasis on costs in the future the factual information will likely be better; however, there is a danger that many new cost experts will not understand the nature of the distribution cost problem. This situation places an additional responsibility on the sales executive.

More specifically, particularly in the field of capital goods production, we can well place greater emphasis and perhaps more action on these aspects of distribution:

(a) Market studies to determine more realistic sales potentials for specific products and the addition or reduction of product lines;

(b) the coördination of sales with promotion and advertising;

(c) procedures for continual analysis and recheck of territories;

(d) reviews of the salesmen's incentive plans to be sure they are based on sound fundamentals and can stand up without major change under varying conditions;

(e) the development of selection techniques for hiring salesmen effectively;

(f) the application of sales training programs; and in general

(g) broader studies of distribution methods in the light of current and forward conditions.

From the more intangible cost angles, many possibilities exist for improvement in the field of "human engineering." There is probably as much to look forward to in this field over the next twenty-five to fifty years as has been demonstrated in the technical field during the past fifty years. Much remains to be done throughout the industrial organization on training programs, in developing more and better incentive compensation plans, in selection techniques, in establishing

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duties and responsibilities, in the development of a freer flowing blood stream of communication on up through the organization for ideas and down through the organization for policy application, and in improving personnel relations.

2. VOLUME: The possibilities of increased volume should also be thoroughly explored. Such exploration should not only be impelled by the urge for lower unit costs and strengthened competitive position but also by a social motive to create more and better jobs. The logical approach to this phase is first to establish short and longer term volume objectives based on factual market potentialities. Timing of the program to coördinate manufacturing, engineering, and distribution is essential. This approach requires forward business planning of the most progressive type. It requires understanding of current social and political movements, faith in one's markets, agility for adaptation to unforeseen circumstances, and sound personnel relationships from top to bottom of the organization, as well as entrepreneuring ingenuity.

The selection and development of products is vital if efforts to expand volume are to be successful. Market studies will often unearth new lines that fit suitably into the patterns of production and distribution that have already been established. If a choice must be made it will usually be found more feasible to assimilate new product lines that fit distribution patterns than pick lines which fit production facilities.

In a heavy machinery company, the engineering and development of new products and the improvement of products already in the line are the most important volume factors. Even though remarkable progress has been made in the past, it is likely that most companies can well spend a considerably higher portion of the sales dollar in longer term technical research and engineering. By so doing the possibilities of obtaining and maintaining a profitable volume should be enhanced.

In our case, the volume objectives that we have adopted and some of the action taken may be of general interest. We have established our short as well as longer term volume objective at two and one half times prewar or about $12,000,000 per year at present prices; we are limiting ourselves primarily to the graphic arts industry; and we have defined our field of endeavor as "putting ink on paper" and "cutting paper."

It took several years of considerable effort on postwar planning to come to these three conclusions. Based upon them, we recently sold out our Morrison Wire Stitcher line primarily because the changing demand for this product no longer paralleled our principal market. We have recently added to our lines certain auxiliary items such as the lithographic platemaking equipment and cameras. We will sell these items because they are purchased by our established market; we do not plan to manufacture them since our production facilities are not suitable. On a longer term basis, we plan to add several other lines within our principal fields, some of which we will not only sell but also engineer and manufacture when facilities are suitable. Their addition is timed as closely as possible to pick up any slack which may result after the abnormal war-created demand has been satisfied.

3. PRICES: The third approach that the business man can take toward relieving profit squeeze is through the pricing. Since the war we have had to contend with a relatively new pricing situation, government control through OPA, an approach which neither government nor business knows much about.

It probably is reasonable to assume that some further postwar price control is generally desirable, provided it is administered on a practical and adequate basis which does not restrict production to any material degree. At any rate, the only approach to this problem from an individual company viewpoint, if

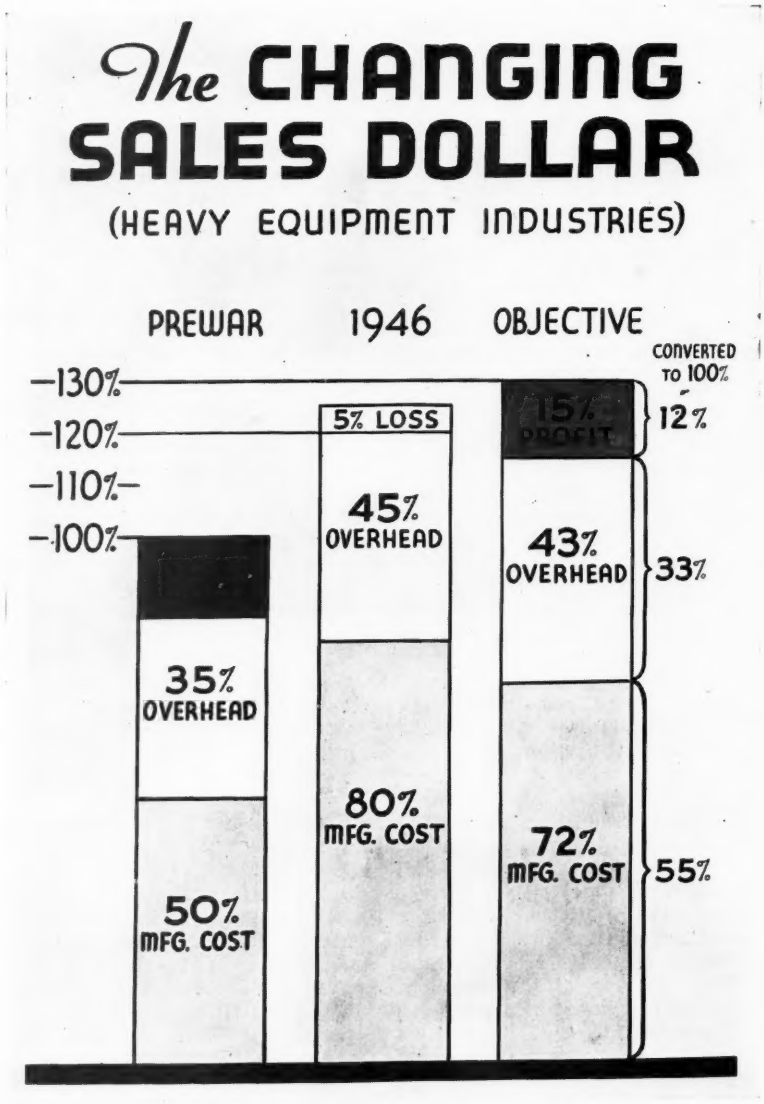
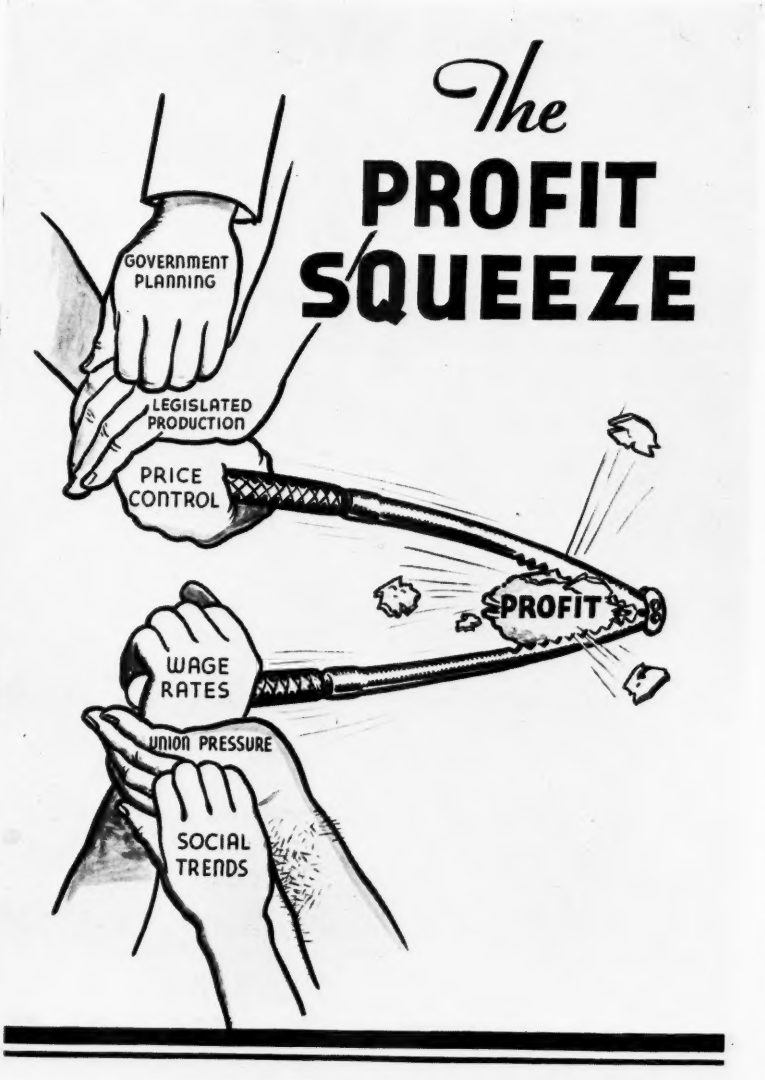


Chart shows what has happened, is happening, and what is hoped will happen to the sales dollar

operating under price control, is to try to obtain company- or industry-wide price relief as required.

The printing equipment industry has taken the industry-wide approach. The chairman of our board, R. V. Mitchell, has served as head of the OPA advisory committee for our industry since its formation several years ago. Two increases have been obtained totaling 20 per cent on 1941 prices, one for 12 per cent on January 9, 1946, and another received on June 8, for 8 per cent.

The chart, "The Changing Sales Dollar," demonstrates in a general manner about where heavy industry stands today on costs and prices as compared to prewar. Factory costs have increased from a prewar level of 50 per cent to a current level of around 80 per cent of the 1941 sales dollar. This is about a 60 per cent increase. Overhead has increased from 35 per cent to 45 per cent or about 30 per cent. At the same time, profits before taxes have decreased from 15 per cent to a loss of 5 per cent, after allowing for a 20 per cent price increase. On this premise, and assuming 1941 volume, it will probably require another 10 per cent price increase to permit even a 5 per cent profit. Reaching a reasonably low profit objective for heavy industry of 12 per cent, as illustrated by the converted third bar figures on the chart, will require considerable increased volume and important cost reduction in addition to a price level approximately 30 per cent above 1941.



"The nutcracker squeeze" graphically demonstrates the forces that are killing reasonable profit

From the longer term viewpoint, and considering the greatly increased productive capacity of the country, it is logical to expect that price competition will be stronger than ever in almost all lines of business. It will, therefore, be necessary for business management to give much greater emphasis than heretofore to accurate pricing in terms of real cost knowledge, volume, the relationship with companion products, competition, and other factors.

Summarizing, the basic external social and political forces at play in this nutcracker squeeze on profits are much bigger than any of our companies or of industry generally. As previously pointed out, they are susceptible to considerable guidance and molding by informed, progressive, and articulate business leadership. The profit squeeze is real and represents a long-term trend. If we honestly like the American way of capitalism and free enterprise, then we must do our share toward effectively steering it to a new hard surface road rather than sit by and watch it flounder in the wilderness of expedient pressures.

Successful business must design its future policies to coincide with probable forward social and political movements, that is, forward toward '49, '59, and '69 rather than backwards toward '29. Industrial leadership must learn more about such movements because the techniques and methods employed in them are much different from the traditional and commonly accepted rules of business. Our business men must not only apply new policies effectively but above all interpret them to the employes, stockholders, suppliers, educational and professional people, to local communities, politicians, and the public at large.

In my opinion, business has done a miserable job of this interpretation in the past. More and better labor relations and public relations are certainly in order, and from a promotional viewpoint the timing is ripe. As a basis for such promotion, business policies should be more fully open to public scrutiny. The public presentation must be simple, frank, honest, and dramatic. The techniques that the advertising men have developed for the movement of goods undoubtedly can be directed in these channels.

If we are to achieve satisfactory results from our internal management programs, the guidance and proper crystallization of the external social and political forces is essential. This is a wide-open challenge to business men in general.

Mr. Donnelley at 79

By A. G. FEGERT

● Thomas Elliott Donnelley, familiarly known as "Ted," who has been the head of R. R. Donnelley & Sons Company for forty-seven years, loves fine printing and the printing business, as did his revered father, Richard Robert Donnelley, who had founded the Donnelley business in 1864 and continued in its management until his death, April 8, 1899.

It requires no special mathematical ability to note that the business has had but two chief executives in its eighty-two years of operation in Chicago. This is doubtless a record in the printing industry.

The occasion of this recognition paid to Mr. Donnelley's outstanding achievements is that he will celebrate the seventy-ninth anniversary of his birth in Chicago on August 18, 1867.

At seventy-nine "Ted" Donnelley continues as the active head of the business known as the largest commercial printing establishment in the world owned by one family. Its operation requires 5,000 persons under one roof and the services of another 1,000 persons in the branch at Crawfordsville, Indiana, which was started twenty-five years ago. While the statistical data concerning payrolls were not obtainable, the application of ratios leads to the conclusion that the payroll is over $15,000,000 annually and that billings run from about $50,000,000 to $60,000,000.

From his office on the eighth floor of the handsome building containing 1,100,000 square feet of space, Mr. Donnelley can see, without arising from his desk, another Donnelley structure moving skyward which when completed will add 1,000,000 square feet of floor space for the printing and binding of magazines, catalogs, and books. This structure will be five stories high, covering about five acres of ground with a frontage of 623 feet along the Illinois Central Railroad tracks, just one block to the south from the present plant.

To the west of the present structure is another area of five acres of land owned by the company upon which it had been planned to erect the building to house the heavy magazine and gravure presses, but engineering difficulties connected with handling incoming paper and outgoing products caused the switch to the south with its additional railroad facilities. The reserve vacant property to the west is being used as a parking lot.

Learned from Father

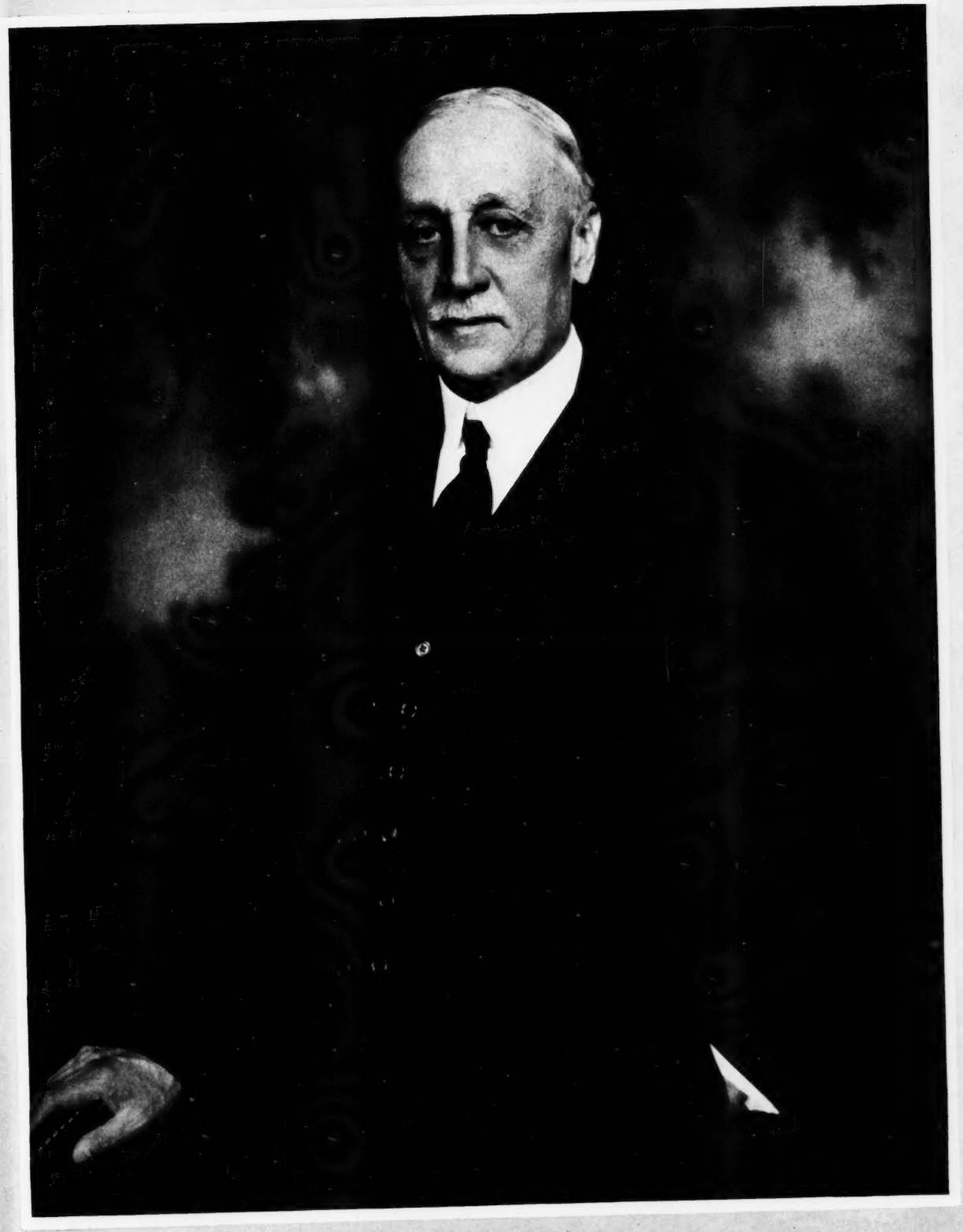
Incidentally, the cost of the present expansion plan will be $4,500-000. Thus the "House of Donnelley," a monument to the faith, enthusiasm, the continuous hard work, thoughtful planning, and plowing profits back into the business will add to the Donnelley luster, fame, and prestige.

Mr. Donnelley believes in the thorough training of apprentices, supervised by competent instructors who are skilled in the crafts and love fine printing. At seventy-nine he has resumed operation of his apprentice school which had been interrupted by the shortage of youths during the war. The apprenticeship school founded by Mr. Donnelley in 1908 has been a means of developing most of the skilled men in his ever-growing establishment. Practically all foremen, assistant foremen, and executives have been "Donnelley trained." Of the 800 men who have been trained many have been with the establishment for twenty or thirty years.

The course consists of full-time class and personal instruction for several months, following which the trainees are assigned to the departments to do productive work with periods for class instruction until the required time is completed and they become journeymen. Nothing is left to chance. The course has been systematically built up over a period of years on approved principles. Teaching of theory is supplemented by the development of mechanical and artistic skills under the direction of experienced shop foremen and their assistants. The apprentices are encouraged to read books and magazines on technical subjects, about 2,000 volumes being available in the library in charge of an experienced librarian.

Mr. Donnelley did not have the advantage of learning the trade under such ideal conditions as those he arranged for training men of his organization. He learned the art and mechanics of composition from his father by spending his vacations in his father's shop from age ten until he received his A.B. from Yale. By that time he qualified as a journeyman "comp."

At twenty-two he took off his scholastic cap and gown, donned a pressfeeder's apron, and was enrolled as a pressroom employe on a sixty-hour workweek basis, at the prevailing wages of about twelve cents an hour. In due time he became a job pressman, later on a cylinder pressman. His father then considered him ready for a course in the bindery, following which he



T. E. DONNELLEY

graduated into the office where he learned estimating, accounting, and salesmanship.

At seventy-nine Mr. Donnelley consented to be interviewed. Some questions he answered; others he frankly declined to answer.

"Mr. Donnelley, what do you owe to your father?" was a question I asked which brought a wonderful testimonial.

"My father was the straightest man I ever knew," was his reply. "He judged everything on the basis of whether it was right or wrong. There was no middle ground. From my earliest childhood I remember that at the breakfast table he would expound his views of what was right and what was wrong. In all his moral teachings my father was supported by my mother who was a wonderful woman with deep religious convictions.

"I owe to him my love for fine printing," continued Mr. Donnelley. "He was a good craftsman. When he was seventeen years old he became foreman in the plant where he had learned his trade. He later went to New Orleans and became foreman of the *Picayune* job plant, staying for several years until the Civil War began. He did not believe in slavery, so returned to his Canadian birthplace, where he married in 1863. He came to Chicago in 1864 and became a partner in a printing business, Church, Goodman & Donnelley."

"What methods did your father use to teach you to have a lasting appreciation of fine printing?"

"Whenever he did a nice job he was happy and pointed out all the features which made it so. He was opposed to the excessive use of rules in composition prevailing in the early eighties and was positive in expressing his disapproval. He was chaste in his typesetting, and was responsible for the introduction of Caslon in this area."

Chicago Fire Ruins Plant

During the interview Mr. Donnelley referred to his mother in glowing terms. He revealed that she, too, had been active in conducting the business by doing the bookkeeping and office work for two years following the disastrous Chicago fire in October, 1871. That fire wiped out the plant in which R. R. Donnelley was partner, also destroyed the Donnelley home. In referring to the trials of the family during that period he mentioned that he and other children were sent to grandparents up in Canada, where they stayed for two years while his parents were working long and hard to revive the business.

In an address on the sixtieth anniversary of the organization, held in 1924, recorded in *The Lakeside News*, the Donnelley house magazine, "Mother" Donnelley, aged but active, described the beginnings of the business when Chicago's population was only 170,000. She also described the hardships endured following the Chicago fire.

After the fire her husband met Mr. Healy of the famous Lyon & Healy music house. Healy inquired, "Dick, have you any money?" "No, I haven't a cent," said Dick. Healy replied, "Well, I have forty dollars and you can have half of it."

With that twenty, R. R. Donnelley went to his native city, Hamilton, Canada, and borrowed money to go to New York. There he induced a printing press manufacturer to sell him a machine without down payment. Next he induced a railroad to ship the press to Chicago without cash payment for freight charges.

Speaking of other experiences, "Mother" Donnelley remarked: "Our good times were always five years ahead. Whenever I suggested that we might have something I thought would add to our possessions he would say, 'We cannot have it now; we need a new press.' I made up my mind that inventors of presses were very diligent, constantly making up new appliances so that the printers always needed new presses, or that they made the presses of very poor material to wear out so fast. However, those times passed and we have enjoyed a great many luxuries and pleasures since."



Above is the first Chicago printshop to carry the Donnelley name. It was established in 1864

Spirit of Golden Rule

In concluding her address, Mrs. Donnelley expressed hopes for the future: "My prayer and desire is whatever it (the Donnelley business) may be or wherever it may be, that the spirit of the past may prevail; that the spirit of Golden Rule will still be there, and that the institution now and forever will be a synonym for fair dealing, for justice, and honesty."

It is probable that at seventy-nine Mr. Donnelley remembers the ideals of his mother as he remembers the high standards, progressive spirit, and technical knowledge of his father.

Reuben H. Donnelley, eldest of the three sons of R. R. Donnelley, devoted himself to managing the directory end of the Donnelley business, and the youngest, Ben, indicated that he did not like printing. Thus, since "Ted" loved fine printing and the printing business and had been trained in all its branches, he became the president of R. R. Donnelley & Sons Company after his father's death.

The firm was then housed in a new building planned by the father. Half of it had been completed at Plymouth Court and Polk Street, containing about 100,000 square feet of floor space, and employing about 400 persons. The remaining half of the building was completed under "Ted's" direction, new equipment

was added from time to time, and the business has continued in its pattern of successful growth.

"As I figure things," commented the interviewer, "you as the son of your most capable father took over a healthy business in 1899, and by your own genius over the period of forty-seven years since multiplied it fifteen times and now you have a big expansion program immediately ahead of you."

Mr. Donnelley showed increased spirit: "Why do people talk about my genius? There is too much talk about the genius of salesmanship, and the genius of management. I haven't any of either. I took over the business when the appreciation of the value of advertising spread over the country and when color developed increasingly. It was not genius on our part that caused our business to grow. We simply had to expand or go out of business. My father believed in producing fine printing and gained the confidence of many good customers. He built up a fine service organization to take care of his customers' needs and he took great pride in achieving desirable results. Members of his staff likewise were proud whenever a good job of printing was produced. It was in line with my father's idea of always doing the right thing. All we have done was to continue doing the right thing and rendering the kind of service that our customers required, and there has been no genius about it."

The thought of retiring from active participation in the business has not occurred to Mr. Donnelley. If any man has such an idea it will be dispelled in one interview. He is delegating more and more to his executives and devoting himself to supervising plans for future enlarged operations in line with the expressed policy of rendering increased service in response to customers' demands.

Difficulties with Unions

Mr. Donnelley has limited himself to working three days a week. On other days he rests or exercises to enable him to do a full day's work each day he does work. His physique is more like his mother's than his father's, and his mother lived until she reached eighty-nine, while his father died at sixty-three. He is wiry, two inches under six feet tall, and normally weighs 165 pounds.

"You put in a full day at the office," said the interviewer, commenting on his nine-to-five hours.

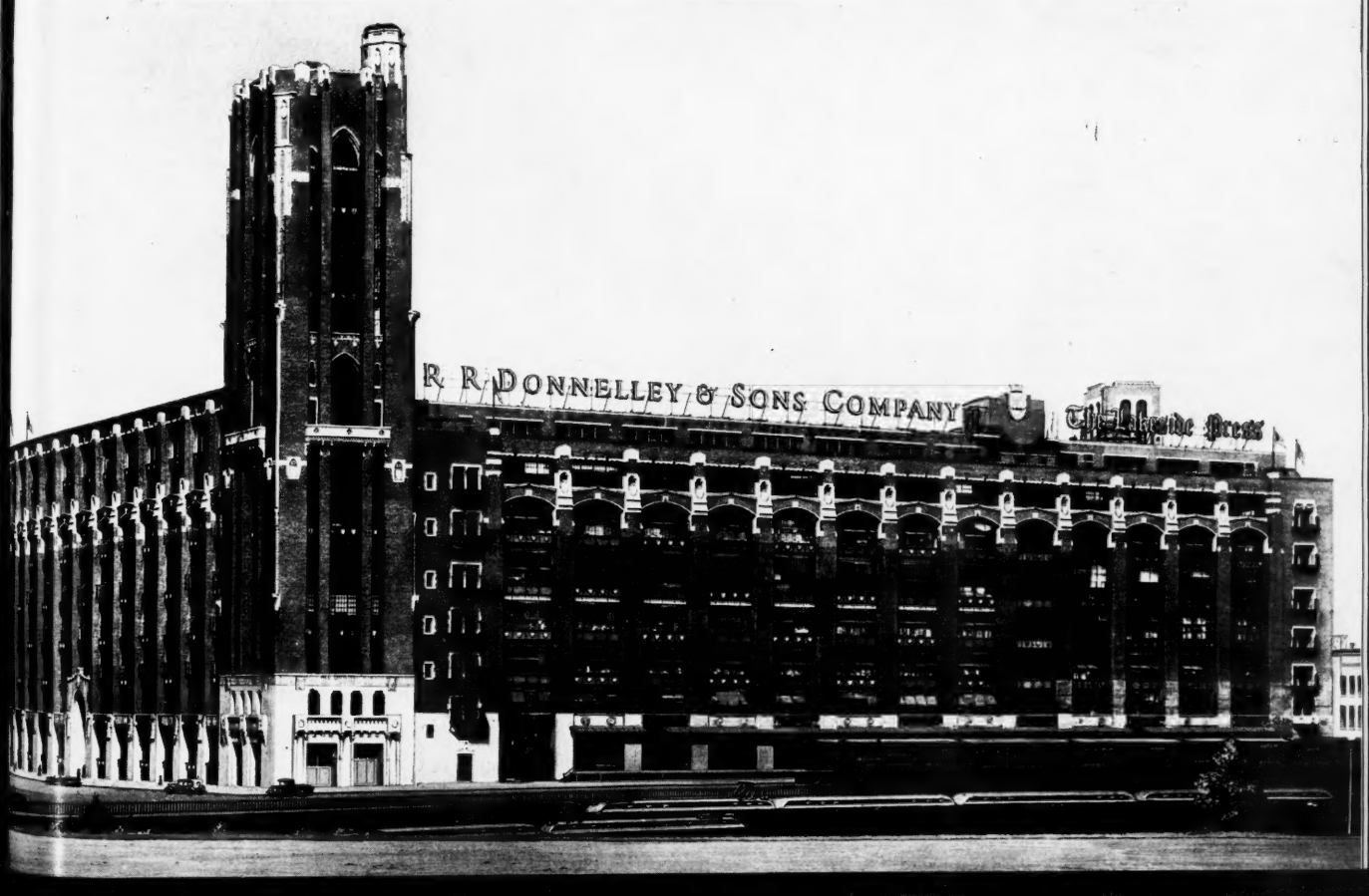
"It's the business of executives to put in a full day," he remarked. "There's no substitute for work."

On "rest" days, he may play golf, swim in his outdoor pool, or do some gardening. When swimming he is usually joined by his playmates—a happy group of grandchildren. He has ten.

The war period was particularly trying for Mr. Donnelley because several top men, including his son, Gaylord Donnelley, who was a lieutenant-commander in the United States Navy, were with the armed services. His son-in-law, treasurer of the company, Charles C. Haffner, Jr., is a major-general, having served as commanding general of the 103rd Division of the United States Army. He had the distinction of leading his outfit as the first invading unit into Germany under fire.

Also during the war, C. G. Littel, president of the organization, became incapacitated for most of the emergency. So Mr. Donnelley was obliged to resume duties that he had previously delegated to other men. In addition, the plant was shorthanded to the extent that during one public hearing Mr. Donnelley remarked they "had more business than was comfortable" at the time but they wanted to hold onto all of it if they could.

Because of the subnormal conditions prevailing at the establishment, printing trade labor leaders decided the time was opportune to make a concerted attack to force the Donnelley management to favor unionization. Numerous complaints were placed before the War Labor Board and the National Labor Relations Board with the result that Mr. Donnelley had to devote much of his time to testifying at hearings in Washington and Chicago. He went through the ordeal, consistently enunciating the principles governing employe relationships which he considered right, and which labor leaders persistently declared wrong.



In one case which made a record in the proceedings of the National Labor Relations Board, the hearing dragged along for six weeks, six hours a day, six days a week, during November and December of 1943. Mr. Donnelley was subjected to examination and cross-examination for three days concerning his expression of thoughts and actions about his employment of skilled and unskilled personnel over a period of thirty years before passage of the Wagner Act, and the period of nine years from the passage of the Wagner Act in 1934 to the time of the hearing. The transcript of the testimony of the many witnesses during that hearing held under NLRB auspices and with the NLRB also acting as the prosecuting agency and complainant, consisted of 6,000 typewritten pages, a total of more than 1,200,000 words, plus 150 documents to supplement the testimony.

Open Shop for 40 Years

The report of the NLRB examiner was delayed for months. When it did appear it consisted of eighty-one pages of foolscap paper—mimeographed—that contained sixty-two numbered lines on each page, and sixty-five typewriter characters to a line. Notwithstanding extraneous testimony heard, the whole case simmered down into the question of whether one employe—a former rotogravure foreman—was demoted because he had been very active in unionizing fellow-employes, as the labor leader alleged, or whether he was demoted to bench work because he violated the anti-smoking rule, which act of smoking neither he nor the labor leaders denied. The case is in the Federal Courts and whether the company will have to restore the employe to his position will probably be decided by the Supreme Court.

The Donnelley organization has been internationally publicized by labor leaders who look upon it as a menace to unionism.

"I do not recognize the right of a union to say to an employer that he cannot employ a man who is not a union member," was the keynote of Mr. Donnelley's testimony at that NLRB hearing. Then he added: "I think that is against the Constitution of the United States."

In accordance with Mr. Donnelley's teaching received from his father, a man is to stand by a thing which he considers "right" regardless of how he may be affected by the consequences.

To write about the labor controversies in which Mr. Donnelley has been involved during his forty-two years would require many volumes. However, one note may be inserted concerning the reason Donnelley's eliminated unionism from 1904 to the time of the Wagner Act under which the right of collective bargaining is granted to employes under prescribed conditions.

Prior to 1904 the Donnelley plant was operated on a union basis. During negotiations with one union demands were made which Donnelley opposed. Another union violated its contract with the company by calling a sympathetic strike. This action of breaking faith was considered as "wrong" by Mr. Donnelley, whereupon he acted in accordance with his principles and refused to negotiate with the unions for forty years. He was recently forced to do so by reason of the vote of employes under the Wagner Act by which some groups of employes designated certain unions to serve as their bargaining agents. The news columns of trade papers publish items from time to time concerning progress of such bargaining by and between Donnelley and the unions.

From his eighth floor office in the handsome tower, Mr. Donnelley can survey new plant and old



At seventy-nine Mr. Donnelley speaks quietly. He is, furthermore, always courteous—the gentleman. In younger days he attended social affairs of the employes' association and danced with the girls. Now he does not appear often at public gatherings, but employes and outsiders tell how he stops and jokes with them. In a recent case where a girl employe displayed a diamond ring he expressed gratification that a skilled employe of the company was the lucky man.

"The Donnelley Way"

While the Donnelley organization prides itself upon being self-contained, its information is obtained from every possible reliable source so executives and key workmen may keep posted on developments affecting company operations. The trade publications, bulletins, all letters of significance, and other media are circulated as a matter of routine among interested persons. They are also cataloged and filed for future reference by a trained librarian. The company belongs to numerous associations, and executives are assigned to represent the company at meetings, conferences, and conventions. It is the Donnelley way of coöperation and keeping informed about developments.

Until a year ago Mr. Donnelley served on the board of directors of the Graphic Arts Association of Illinois. While he has since assigned Ivan A. McKenna, one of his vice-presidents, to serve thereon he has retained personal interest and frequently telephones S. Frank Beatty, the secretary and general manager, about activities or obtains information on the subjects in which he is interested. He thus sets an example for other printers to support their local and national associations. He considers that practice one of the "right" things to do which contribute a great deal to the successful operation of a printing plant.

In all worthy community projects Mr. Donnelley consistently supports money-raising campaigns. Managers thereof report that the Donnelley organization can be counted upon for checks covering amounts contributed by the firm, executives, and all the other personnel without prodding from headquarters. It is a fact that if a member of the Donnelley organization assumes responsibility to serve on a committee that person will deliver 100 per cent. It's the Donnelley way.

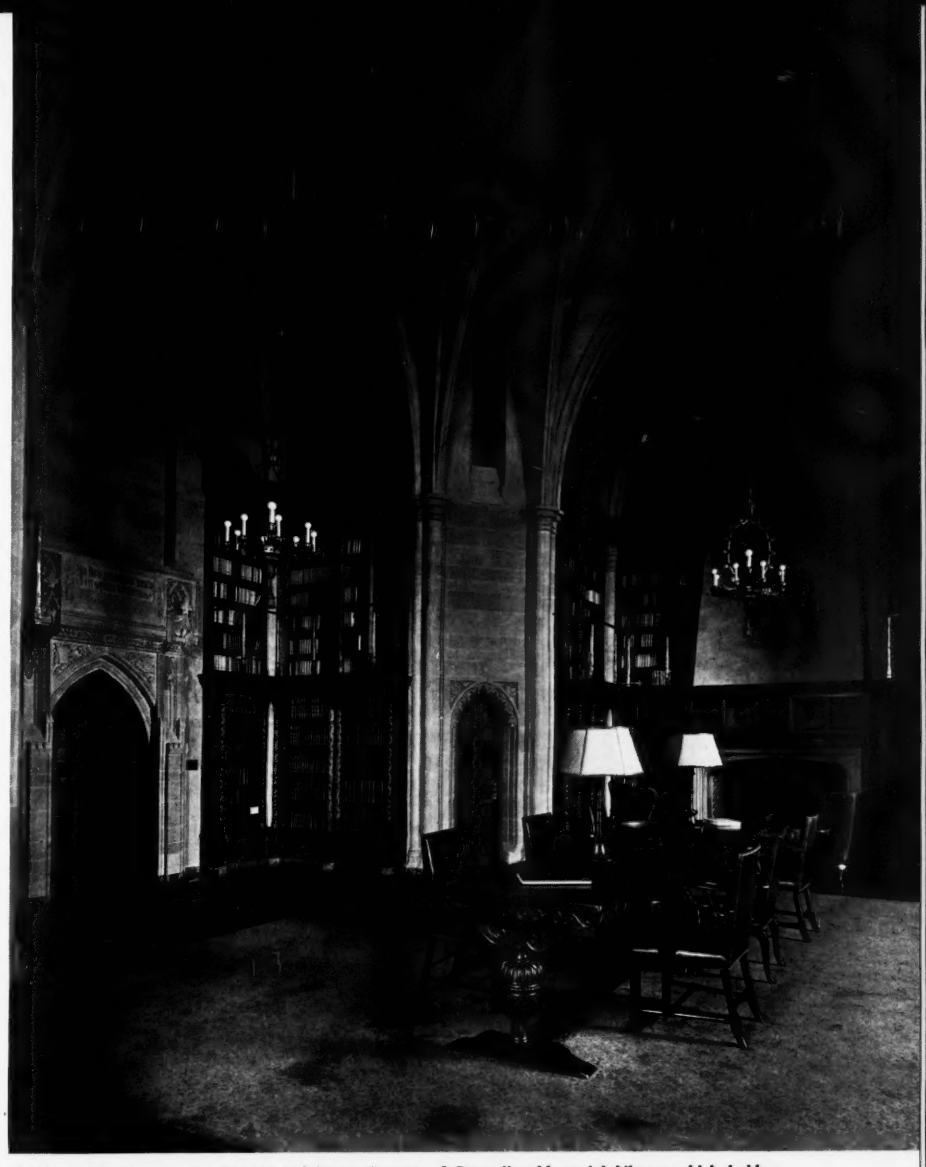
Shares in Civic Projects

In civic and educational affairs Mr. Donnelley has done his share of constructive thinking and work. During the course of his fifty-seven years of business experience he has served on hundreds of committees, commissions, and boards, including the University of Chicago, the Chicago Sunday Evening Club and the Young Men's Christian Association, the City Club, all in addition to the special groups which have emergency objectives.

In one instance he did a job of civic engineering in cooperation with other business men. It was during the administration of Mayor Fred Busse. The smoke nuisance was so detrimental to health and cleanliness that protests were loud and numerous. The mayor called in Mr. Donnelley and promised complete support to a proposed movement initiated by the City Club. Mr. Donnelley's committee engaged the services of a competent engineer who devised scientific means of eradicating the nuisance, and supported by the mayor—despite opposition from political favorites—the committee succeeded in putting into effect the system of smoke elimination which still operates.

Whenever movements have been launched to make it difficult for men of small means to enter the printing business Mr. Donnelley has argued to keep the barriers down. Numerous printers with fair-sized establishments have expressed surprise at his attitude, whereupon his reply has been that large organizations like his grew from a small beginning, and America should be kept a land of individual initiative.

One small printing operator used to tell that when he entered the business in 1920, after prohibition forced him out of being a salesman of whiskey, he had only one 9- by 12-inch Gordon press. He wrote a letter to Mr. Donnelley, so the story goes, saying that since he had become a competitor he would appreciate it if Mr. Donnelley would let him know how to run his business. Mr. Donnelley was so amused by the strange request that he sent an expert accountant to the small plant of Charles Pollak and installed a system of accounting. Pollak prospered because he was a good salesman and manager.



Gothic architecture creates beauty and impressiveness of Donnelley Memorial Library which holds thousands of books, brochures, and items of work from the plant dating back for eighty-two years

Thereafter, too, Pollak and Donnelley became friends. On one tragic afternoon Mr. Pollak was called from a meeting to answer a telephone call. He returned and asked to be excused because of an accident—the collapse of the water tank through the roof of the building his plant occupied.

No Record—No Bill

The next morning a Donnelley truck drove up before the wrecked plant. A trained production man explained that the Donnelley organization would take over orders in process and do all that was necessary to make good on deliveries. Mr. Pollak gladly accepted the offer. He worked with the Donnelley organization and deliveries were made on Pollak's own delivery receipts. He billed customers for the work done and made collections. But no bill arrived from Donnelley. Pollak visited Mr. Donnelley and complained about the inefficiency of his accounting department. Seemingly very concerned, Mr. Donnelley summoned the company's secretary to his office. His report was that there was no record of any work done for Pollak. Mr. Donnelley consulted the production manager, and the report was that no work had gone through the plant for Mr. Pollak. Mr. Donnelley remarked dryly, so Mr. Pollak reported, that it did seem that his accounting department was inefficient, but since there was no record of work done there could not possibly be any bills submitted. Then

Pollak would add as a conclusion to his story: "What could I do but keep my money and give Mr. Donnelley my heartfelt thanks?"

The atmosphere of the cathedral-like approaches to the executive and general offices of the Donnelley organization is impressive by reason of the stillness of its corridors. The Gothic architecture inspired the late Professor James Weber Linn to write in his newspaper column that the "entrance is as simple, as powerful, and as suggestive as to some mighty museum," and that "here is a temple which was built to make business sacred, and has done so."

"Most Beautiful Room"

In referring to the "Donnelley Memorial Library" housed in a dome-like room of Gothic architecture, Dr. Linn wrote that it was one of the two or three "most beautiful rooms I have seen in these parts." In the Memorial Library are thousands of books, brochures, and items of work processed during the eighty-two years of operation of the Donnelley establishment. On one side is an oil painting of R. R. Donnelley, founder of the business, and on the other of Reuben H. Donnelley, the eldest son, who died in 1929.

How the huge Donnelley organization functions in producing small and large printing orders by all major processes—letterpress, offset, sheet-gravure, and rotogravure; how scientific experiments are made by a staff of Ph. D's to improve volume and quality; how service is rendered on an exact time schedule which must be observed; how executives and plant employes are organized to work together efficiently—all of which represent the worked out plans of Mr. Donnelley, his associates, and predecessors over a period of eighty-two years—would make interesting reading for students of the graphic arts. But such a presentation is not possible here and now.

It suffices to say that the man responsible for the whole organization—whether he is a genius or not—enjoys his job at the age of seventy-nine, and it is evident that with his forward-looking attitude he is building plans for his successors of future generations to work out. Long live Mr. Donnelley!

Ad in a southern paper: "Couple contemplating marriage want an apartment; landlord invited to be best man."—*Parade.*

RETIRING UNIVERSITY OF MINNESOTA PRINTER SAYS:

"Greatest Game in the World"

"PRINTING is the greatest game in the world," says Milton W. DePuy, veteran printer and printing executive, who is retiring after serving the printing department of the University of Minnesota for thirty-one years, the last twenty-six years as its manager. "Whether I was a printer, a publisher, or a printing manager, I have never been sorry for a moment that I went into this business," he said. "And my job here



MILTON W. DE PUY
Retiring Manager Printing Department
University of Minnesota

at Minnesota has been the pleasantest I ever had. I've enjoyed every minute of it, and I'd like to go around and pat on the back every person with whom I have worked at this university."

Furthermore, DePuy means this, as anyone who knows him well can avow. He was eligible for retirement at least two years ago, but what with the war causing his services to be so badly needed, he was persuaded to stay on the job—a harder job than ever with manpower and paper shortages and often not even a messenger boy to run around with proofs. These the veteran manager delivered himself.

Born in Bellevue, Michigan, July 7, 1877, "M. W." graduated from high school and took a job in the printshop there, "not that I had especially planned to be a printer, but because the printer was the man who offered me a job."

Eventually his employer sold out and he and DePuy went to Deming, New Mexico, where they established the *Deming Graphic* and ran it for eight or nine years. Mr. DePuy then went to Minnesota in 1915 to work for the university's printing department. It was a very small shop with no linotypes or cylinder presses, doing about $10,000 yearly business.

Now, with five linotypes, five cylinder, and five platen presses, the department turns out work to the value of about $175,000 annually, including the mimeograph work. Besides mimeographing it also does planographic work, addressographing, and silk screen process printing. Especially responsible work is that of the mimeograph department, for university examinations are run off there and it goes without saying that a leak of any of the papers would be disastrous—from the viewpoint of the professors.

All of the university's catalogs, bulletins, programs, agricultural extension bulletins, posters, cards, invitations, and the like are printed in the printing department, which never quite catches up with its big and unending schedule.

The shop pays the union scale or better and it has excellent relations with the printing trades because it has never made any effort to compete for commercial work, being a state-controlled institution. When there is more work than the department can handle, it is farmed out to local commercial plants.

It has been Mr. DePuy's plan for many years to go to the Pacific Northwest when he retired and that is still the idea, but he isn't pulling up stakes until he is sure of a place to live when he gets there—wherever it may be. His wife is going along with him.

"Has anything very exciting happened in the department while you were its head? Have you ever made any sensational typographical errors?" he was asked.

"No," replied M. W. "The printer has never had to leave town."

So a happy "30" is recorded to a fine term of service and many expressed the wish that the beginning of the new era will find the best yet to be—"the last of life for which the first was made."

Campus friends raised a purse of $250, which was presented to the retiring manager by W. T. Middlebrook, vice-president for business administration, at a coffee party in his honor held at the shop.

EVERY COVER DESIGN NEEDS AT LEAST ONE GOOD STRONG COLOR

ONE OF THE requisites of a good cover design is that at least one of the colors used be strong . . . capable of giving the cover weight, of giving definition to the design, and of insuring legibility necessary for the copy element.

In the original cover design (below) two interesting and attractive colors have been employed. But, unfortunately, they have been misused. The orange, while stronger than the yellow, is not sufficiently strong to play the role assigned to



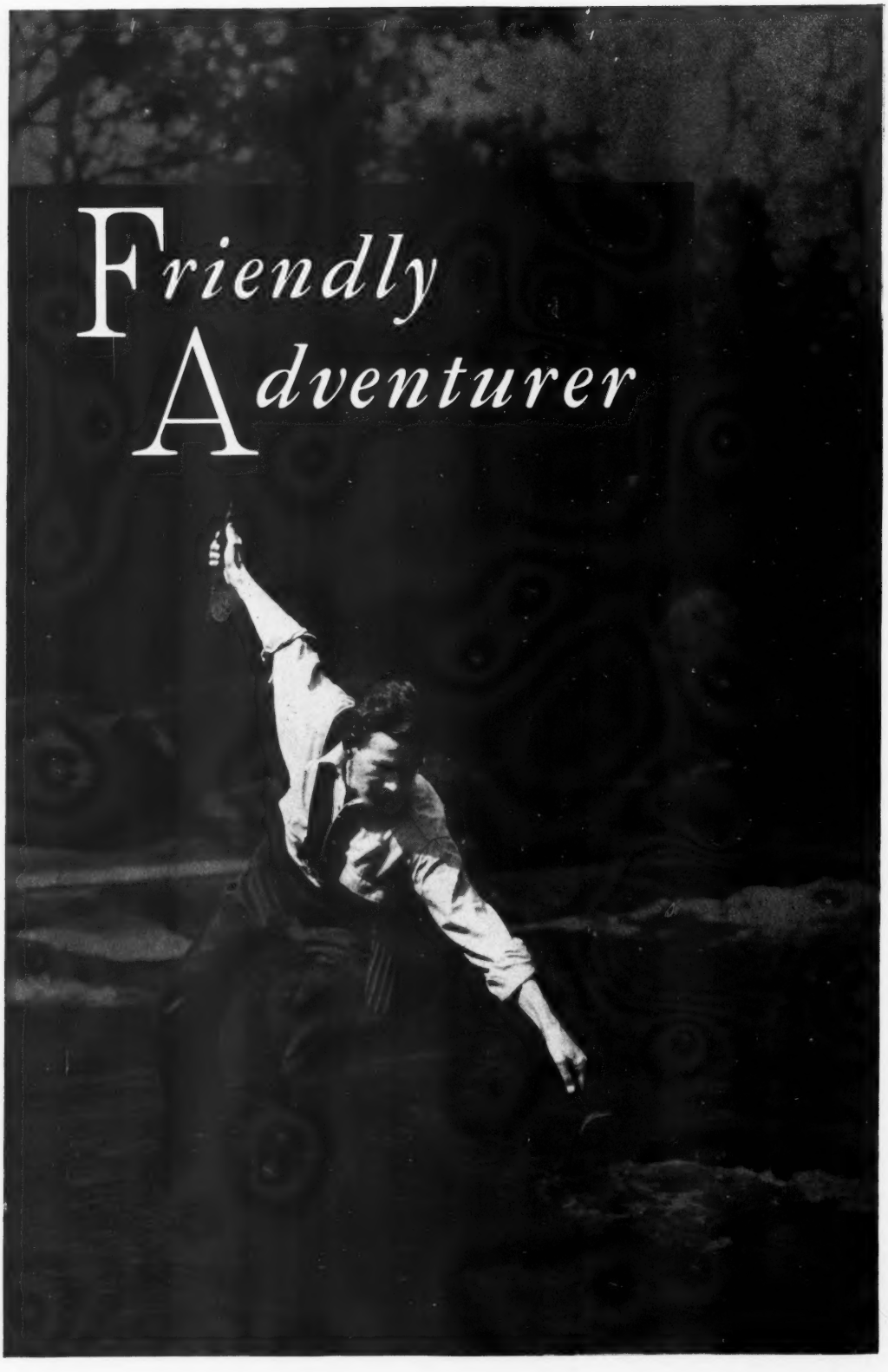
Orange and yellow are attractive colors. But their misuse in this original cover has failed to take advantage of their qualities. Better combinations are suggested in the showing at right

it in this cover design. The title lacks definition and readability. And the yellow, while interesting as a background color, is so near to the value of the white paper on which it is printed that the lettering is practically illegible.

In the six covers in the showing at the right, a better choice of colors is presented. The color combinations are pleasing and interesting to the eye. The copy is entirely legible. The neat design is well defined and comprehensible.

by Glenn J. Church





"Fish Where the Fishing is Good"

● Inviting two-color cover of house magazine of Bermingham & Prosser Company, Kansas City, Missouri. Copy on inside cover ties in excellently with the picture: "Unless you are a rare exception, you always look for a place to fish where you stand a chance of catching a few. You pick streams where you either know or have heard that the fishing is good. When you wade out into the stream, you look for the deep pools and ripples where the big fellows may be hiding. Then you go about trying to catch them, using all of the skill at your command.

"We are not trying to draw a subtle parallel. The printing and advertising business and fishing have a lot in common. In both, if you want the best success, you direct your selling efforts toward places where you have the best chance to obtain results . . . in fishing it's where there are fish . . . in the printing and advertising business it's where the best prospects are."

"Mr. Tisch Goes to Town"

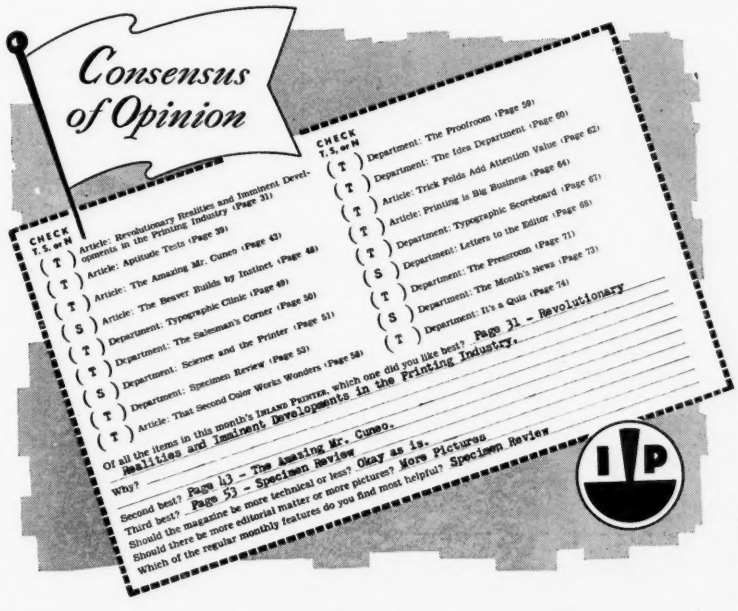
ANNOUNCING THE $50 FIRST PRIZE AND OTHER AWARD WINNERS IN THE INLAND PRINTER'S RECENT CONTEST

★ One-hundred fifty-five readers of THE INLAND PRINTER went to the trouble of filling out the questionnaire included in the May issue, the object of which was to determine the degree of interest in the different articles and regular departments in that particular number.

One of them, Andrew L. Tisch, Brookline, Massachusetts, is the richer by $50.00 because the editors judged his analysis of the issue best.

A section of the form is reproduced here, filled out with the answers as determined by the majority opinion of all of those who returned the form. In short, if more read a feature thoroughly than, say, just skimmed it, "T" appears in the brackets before the title of feature.

Omitted from the reproduction are lines which ask what the reader would like to see in the magazine, what he does with his copies after reading, and what branch of business he's engaged in. Suggestions offered in answer to the first question were seriously considered when judging the returns but were so varied a composite tabulation would be out of the question. Obviously the other two questions omitted would have no place in the judging.



The entry blank reproduced above has the questionnaire answers as determined by the majority of opinion of all who returned the form. The analysis of the May issue made by Andrew L. Tisch, of Brookline, Massachusetts, most closely approximated this composite

Mr. Tisch missed on only two of the list of articles and departments tabulated at the top of our reproduction. He scanned "The Pressroom" department and the "Quiz" feature, the composite vote on which wins a "T" in each case. Others did as well as Mr. Tisch in this respect but failed on the questions which followed this one.

Answering the question as to which articles he liked best Mr. Tisch checked with the composite view, but rated the Cuneo article first and "Revolutionary Realities and Imminent Developments in the Printing Industry" second. In commenting, he wrote as follows:

"For the 'BEST' item I must select two to share the honor: articles number one and number three are equally inspiring though for different reasons. The one throws light upon some of the revolutionary things science and invention will soon make available to the graphic arts field. The other gives proof that printers *can* become millionaires; perhaps even much more readily in the promising future."

He clicked perfectly in answering the final three questions, filling out his form with, "It is well balanced," "One picture is worth a thousand words," and "Specimen Review."

Walter Miller, Chicago, and Dan Calhoun, of San Angelo, Texas, scored 100 per cent in selecting the three top-ranking features, and in order, but fell quite far behind Mr. Tisch in noting whether articles and departments were read thoroughly, scanned, or not read. According to their reports, neither read the issue as thoroughly as the average.

Copies of the book, "333 Ideas That Sold Printing" were offered for the best twenty-five reports following the grand (cash) winning entry. When it came to deciding on the twenty-fifth place, there were two considered as equal so twenty-six were awarded books. They are: Edward A. Atkins, Portsmouth, England; Thomas A. Barry, Toledo, Ohio; William H. Brainard, Goshen, New York; Pasquale De Rosa, of New Haven, Connecticut; Richard O. Douty, of Harrisburg, Pennsylvania; Sgt. James E. Eads, of Ft. Benning, Georgia; Harry M. Goodman, Philadelphia, Pennsylvania; and William Griffith, of Appleton, Wisconsin; Clifford M. Hanson, of Moline, Illinois; R. Hollins, of Sutton, Coldfield, England; Alfred Hoflund, Denver, Colorado; Dorothy Jean Jeffery, Denver, Colorado; Ralph Judson, of New York City; Charles F. Frieg, Columbus, Ohio; James Guy Livingston, Troy, New York; Lieutenant Emerson W. Loud, San Diego, California; Mont. Middleton, Waxahachie, Texas; Clarence A. Miles, Missoula, Montana; Lt. Albert T. Miller, % P.M. San Francisco; Ralph E. Noble, Leavenworth, Kansas; Jonathan E. Provost, Caldwell, New Jersey; N. Devereux Putnam, of Kansas City, Missouri; Henry R. Samples, Shawnee, Oklahoma; Milton Stafford, Poplar Bluff, Missouri; J. F. Tucker, of New Philadelphia, Ohio; Charles E. Williams, who resides at Milton, Pennsylvania.

THE INLAND PRINTER is grateful to all who returned the questionnaire. Each answer contained some measure of helpfulness to the editors in their task of seeing that the magazine is of maximum benefit and interest.

"Work Simplification" Plan Highly

Are you making profitable use of the latent ideas in the minds of your employes? You'll find ideas and inspiration in the program of the Government Printing Office

By Glenn C. Compton

● IN YOUR efforts to improve the operation of your business, are you making full use of one of the most fertile sources of practicable ideas available to you? We mean the ideas latent in the minds of everybody who works in your organization, from errand boy to supervisory executives. If you have not adequately tapped this source, it is because you have no organized plan for getting out such ideas and putting them to work.

A scheme which has brought out and put to work thousands of valuable ideas was used with surprising success by many industries during the war. It was called "Work Simplification."

Only two years ago Public Printer A. E. Giegengack, observing how it worked in the other industries, inaugurated a work simplification program at the Government Printing Office. Under this program the supervisors and many employes of the GPO have submitted more than a thousand suggestions for improvement, of which 75 per cent were acceptable and have been put into effect.

Every phase of GPO operations—office procedure, production planning, and maintenance, as well as the mechanical departments—has benefited by work simplification. Supervisors and employes have submitted hundreds of practical ideas which conserve time and energy, increase production, improve quality, build morale, or reduce waste. Some of them are "gadget" ideas, which require designing and making a special piece of equipment or attachment for some machine; others only call for the repositioning of materials or changing the routine used for some simple manual task.

First, let's get a quick picture of what work simplification is, then see how it is being applied at the GPO, and finally see how it can fit into the operations of any plant.

HOW TO IMPROVE
JOB METHODS

A practical plan to help you get MORE and BETTER WORK done in LESS TIME and with LESS EFFORT by making the best use of the Manpower, Materials, and Equipment now available.

STEP I.—BREAK DOWN the job.
1. List all details of the job exactly as done by the **Present Method.**
2. Be sure details include everything you or others do in using:
   –Manpower
   –Materials
   –Equipment

STEP II.—QUESTION every detail.
1. Use these types of questions:
   WHY is it necessary?
   WHAT is its purpose?
   WHERE should it be done?
   WHEN should it be done?
   WHO should do it?
   HOW is "the best way" to do it?
2. Also question the:
   Office Layout, Work-places, Flow of Work, Safety, Forms, Form Letters; Clearances, Reviewing, and all other Procedures.

FRONT SIDE

STEP III.—DEVELOP the new method.
1. **ELIMINATE** unnecessary details.
2. **COMBINE** details when practical.
3. **REARRANGE** for better sequence.
4. **SIMPLIFY** all necessary details.
   To make the work easier:
   –Pre-position materials, supplies, and equipment at the best places in the proper work area.
   –Let both hands do useful work.
   –Use devices for holding materials.
5. **Work out** your idea with others.
6. **Write up** your proposed new method.

STEP IV.—APPLY the new method.
1. **Sell** your proposal to your "Boss."
2. **Sell** the new method to the employees.
3. **Get approvals** from all concerned.
4. **Put** the new method **to work.** Use it until a **better** way is developed.
5. **Give credit** where credit is due.

Job Methods Training
SUPERVISION IMPROVEMENT PROGRAM
U. S. Civil Service Commission

JM-2 GPO 16—35838-2

BACK SIDE

To have on hand for ready reference, the four-step procedure for job methods improvement is condensed to its fundamentals in order to be printed upon both sides of a convenient, vest-pocket size card which is two and a half by four inches. Check questions on next page

Work simplification is based upon a special technique for analyzing and improving the performance of a job—a technique so basic and so sound that it is universally applicable to any job, from the simplest to the most complicated, in any industry. As taught to supervisors and foremen in war plants, it was called "Job Methods Training," "Job Methods Improvement," or just "Job Methods." Stripped of the fancy terminology, it is simply "a practical plan to help get *more* and *better* work done in *less time* with *less effort* by making the best use of manpower, materials, and equipment." It consists of the four steps which follow each other in logical order: Break down the job, question every detail, develop the new method, apply the new method. The detailed procedure for applying these four steps to any job at the Government Printing Office is as follows:

Step I. Break Down the Job.

1. List all the details of the job exactly as done by present methods. 2. Be sure details include everything you or others do in using: manpower, materials, and the equipment.

Step II. Question Every Detail.

1. Use this type of question: Why is it necessary? What is its real purpose? Where should it be done? When should it be done? Who should do it? How is the "best way" to do it? 2. Likewise question: the office layout, work place, flow of work, safety, the forms, form letters; clearances, reviewing, and all other procedures.

Step III. Develop the New Method.

1. Eliminate the unnecessary details. 2. Combine details when practical. 3. Rearrange for better sequence. 4. Simplify all necessary details. To make work easier, pre-position materials, supplies, and equipment at the best places in the proper work area. Let both hands do useful work. Use devices for holding materials. 5. Work out your idea with others. 6. Write up your proposed method.

Step IV. Apply the New Method.

1. Sell your proposal to your "boss." 2. Sell the new method to the employes. 3. Get approvals from all concerned. 4. Put the new method to work. Use it until a better way is developed. 5. Make sure that you have given full credit where the credit is due.



Successful at G.P.O.

That's the formula. Keep it in mind and observe its practical application as we describe work simplification at the GPO.

Preparatory to launching the program at the GPO, foremen and supervisors in groups of ten or twelve were given a short course in job methods—five sessions of two hours each. At the first session the instructor, W. A. Anderson, mechanical superintendent of the GPO, gave a practical demonstration of the technique, using an example from another industry so that the men would concentrate on the method and not the job itself. He concluded the session with a detailed analysis of the job methods technique and gave each man a card, vest-pocket size, on which was printed the four-step procedure outlined above. At the next session each man brought in a problem from his own department and watched the supervisor put it through the four-step analysis. By the time he had finished the course, the supervisor was able on his own to apply the technique to jobs in his department.

In analyzing a job, the supervisor at GPO applies the first three steps of the formula—breaks down the job, questions every detail, develops the new method—but the fourth step, applying the new method, is handled through a special committee called the Work Simplification Board. All suggestions, or "job proposals" as they are called, are submitted to this board which processes them and follows through on them. The person who submits the proposal gets a report on its acceptance or rejection. If the proposal is put into effect, the originator receives a letter of commendation from the board, signed by Mr. Giegengack. If the proposal is rejected, the originator is told why. William Smith, production manager, is chairman of the Work Simplification Board. Other members are W. A. Anderson, mechanical superintendent; Felix E. Cristofane, comptroller, and E. E. Morsberger.



Portable dump bank, for operators of typecasting machine, installed following its proposal by Government Printing Office employe. Ideas such as this save considerable time and many steps

Job method training has not been available below the unit supervisor level, but about a year ago all employes were invited to take part in the work simplification program. Many of the successful ideas now come from the employes, who work with their supervisors in preparing the job proposals for submission to the board.

A proposal which led to the installation of portable dump banks for operators of typecasting machines will illustrate how the job analysis technique is applied.

Before suggesting that portable dump banks be used to save steps and time for the operators, the composing room supervisor who submitted the proposal studied the old method. He found that the distance from the stationary dump bank at one end of the room to the first of twelve machines at the other end

Step II—question every detail—is amplified in this set of queries printed on proposal sheet on which supervisor writes up his suggestion of new method

▶ ▶ ▶ CHECK QUESTIONS ◀ ◀ ◀

MANPOWER

Is any work being performed manually which could better be done by machine?

Could reports, memoranda, or letters be shortened to reduce dictating, typing, and reading time?

Which memoranda could be economically replaced by phone call or handwritten note?

Is the standard of quality higher than the uses justify?

Should some parts of the work be done by employes in the lower salary grades?

Which approvals and other decisions could be delegated to assistants?

MATERIALS

Could less expensive or less scarce supplies be substituted?

Has waste of materials been reduced to a minimum?

Could waste materials be used again for any purpose?

Can any forms be eliminated, combined, or reduced in length? Is every item essential?

Could "set-ups" be prepared in advance to save time?

Could form letters or reprinted material be used to cut work and cost?

EQUIPMENT

Can any equipment be released for more effective use elsewhere?

Are machines operating at maximum capacity? If not, could use be made of the idle time?

Could the mimeograph or other duplicating process be used more economically in place of the typewriter?

Have all precautions been taken to prolong the useful life of equipment?

OFFICE LAYOUT, WORKPLACES, AND FLOW OF WORK

Would the work flow more easily and quickly if the office equipment and desks were rearranged?

Are the desks and other equipment arranged to avoid unnecessary steps?

Are materials, equipment, and supplies "pre-positioned" at the best places in the proper work area?

Could a device be used for holding materials in order to free both hands for useful work?

Could information, equipment, or materials be made more accessible to the workplace?

Could files and other receptacles be labeled or indexed better to make the work easier and to prevent errors?

Is available space being used to the best advantage?

SAFETY

Is the method the SAFEST as well as the easiest?

Does the employe understand all safety rules and precautions?

Has proper safety equipment been provided?

Always remember, accidents cause WASTE of manpower, materials, and equipment.

PROCEDURES

Are all reviews, clearances, checks, and other controls *really* necessary under present conditions?

Are all parts of the procedure *really* essential for achieving a satisfactory final result?

Are there "bottlenecks" to be corrected? Could the "peak periods" be reduced?

Could procedures be clarified to prevent errors?

Need the papers be filed? For how long?

Could spot checks or "proofs" take the place of reviewing all of the cases in detail?

was 58 feet; to the last machine, 100 feet. The twelve operators averaged eleven round trips a day to the dump bank. This meant that the operator of the first machine walked 1,276 feet a day and the operator of the last machine in the row covered 2,200 feet. After making this preliminary study, the supervisor broke down the operator's job, listing the details on a "job method breakdown" sheet provided him:

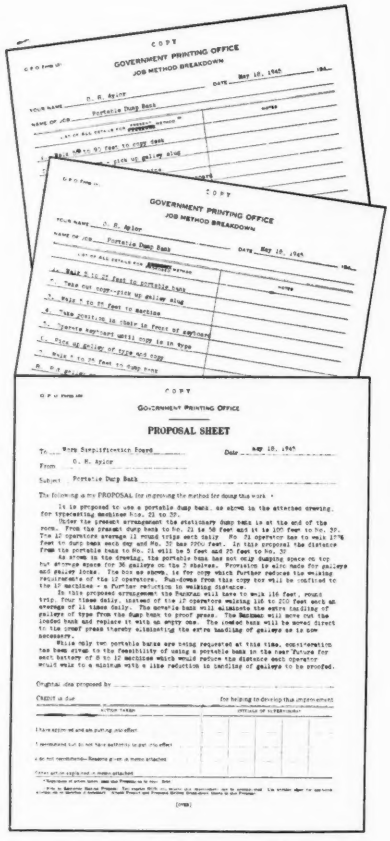
1. Walk 50 to 90 feet to copy desk.
2. Take out copy—pick up galley slug.
3. Walk 50 to 90 feet to machine.
4. Take position in chair in front of keyboard.
5. Operate keyboard until copy is in type.



The job methods improvement technique promotes good housekeeping. Pins, pencils, paper clips, cards, and a complete set of rubber stamps are placed in a desk set so that they can be quickly identified and reached with a minimum of effort. Time saved means greater production

6. Pick up galley of type and copy.
7. Walk 58 to 100 feet to dump bank.
8. Put type in dump bank.
9. Walk 8 feet to copy rack.
10. Put copy in copy rack.

Then, on a "proposal sheet" provided him, the supervisor described his suggested new method, and attached a drawing of the portable dump bank which he proposed be used for the twelve machines farthest away from the stationary bank. It would be stationed 5 feet from the first machine, 25 feet from the last. It would have not only dumping space on top but also storage space for thirty-six galleys on three shelves. Provision would also be made for galleys and galley locks. A box for copy would further reduce the walking requirements of the twelve operators. Run-downs from this copy box would be confined to the twelve operators—a further reduction in walking distance. The bankman who handled the portable



COPY

GOVERNMENT PRINTING OFFICE

JOB METHOD BREAKDOWN

COPY

GOVERNMENT PRINTING OFFICE

JOB METHOD BREAKDOWN

COPY

GOVERNMENT PRINTING OFFICE

PROPOSAL SHEET

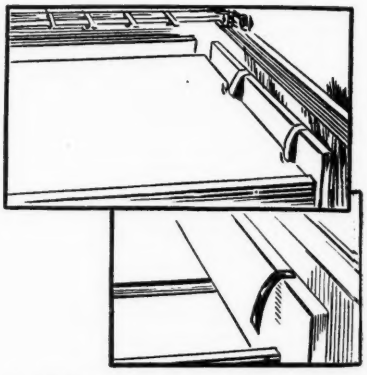
Sheets upon which the present breakdown of job, proposed breakdown, and detailed proposal are submitted for approval. All proposals receive careful study and if not acceptable the maker of suggestion is told why it cannot be put into use

bank would walk 116 feet, round trip, four times daily, instead of each operator walking 116 to 200 feet eleven times daily. The bankman would move out the loaded bank, replace it with an empty one, then move the loaded bank directly to the proof press, thereby eliminating the extra handling of galleys and type from the stationary bank to the proof press.

Now the supervisor listed the details of the new method on another job breakdown sheet, as follows:

1. Walk 5 to 25 feet to portable bank.
2. Take out copy—pick up galley slug.
3. Walk 5 to 25 feet to machine.
4. Take position in chair in front of machine.
5. Operate keyboard until copy is in type.
6. Pick up galley of type and copy.
7. Walk 5 to 25 feet to dump bank.
8. Put galley of type on bank and copy under galley.

The supervisor's proposal was approved, the dump banks are now



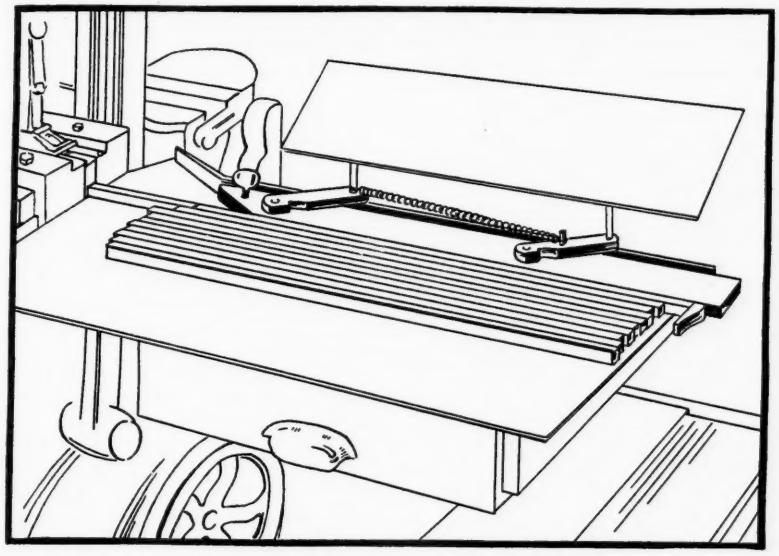
An old idea revived to assist in jogging sheets of uneven length. Short pieces of bale-straps were made into jogger springs and attached to the top edge of the jogger board at the "wild" end of the sheets. These springs exert on the top sheets of the pile a gentle extra push toward the guide edge to assure stacking being straight

being used to serve the twelve operators, and consideration is being given to providing portable banks for each battery of eight to twelve machines, as the supervisor had suggested doing in his original excellent proposal.

Here, picked at random from the hundreds submitted, are some other successful suggestions which have come from men in the plant. A conveyor system, like those used in department stores, was installed for transporting spools from Monotype keyboards to the casting room, saving the time of one laborer and promoting a more even flow of work. Automatic counters on electric proof presses show when the right number of proofs have been pulled for a set. The counter can be flicked back to zero at the end of each set. A compositor who was annoyed by the slivers of metal that cut his hands when he scraped dead metal off the stone after breaking up a form thought up a "boomerang," a



For stamping identifying numbers on plates for storage, digits of the number are placed, composing-stick-style, in a holder and locked firmly by a pin through notches in the shanks. Formerly the numbers had to be stamped on one digit at a time, a slow and tedious operation



The strip being cast pushes the previously finished strip against a stop attached to a backboard, which swings outward and brings the finished strip with it, pushing it out of the path of the oncoming strip. When it has cleared the path, a spring pulls the backboard and stop to their first position, leaving the path clear. Formerly the operator had to remove each strip as it was cast to prevent the next one from pushing it off the table. Suggestions like this one are quickly accepted

curved stick which he now uses to rake off the metal into the hell box. A box on casters was put under the material-cutting machines to make scrap removal easier.

When summer came the maintenance department used to collect electric fans from the walls and take them a dozen or so at a time on hand trucks down the elevator to the shop for overhauling. Now, as the result of a job proposal, a hand truck is loaded with the spare parts and an electrician and his helper make the rounds to clean and repair the fans right on the spot. It is a simple idea that saves time and handling, but no one ever thought of it until the job methods technique was applied.

Extra Handling Eliminated

An extra handling of bundles of printed matter was eliminated when someone proposed that the bundles be moved directly from the delivery truck to the basement storage room by putting them through the window on a conveyor chute. Before that they had been unloaded on to hand trucks and taken down an elevator to the storage room.

A proposal for eliminating column rules in the *Congressional Record,* which required the approval of the Joint Committee on Printing, has greatly improved the appearance of the *Record,* saved $3,000 a year in its production, and has expedited its delivery.

As the result of another proposal, the GPO now processes, free of any charge, potentially patentable ideas submitted by the employes, provided they are something that can be used by the GPO or some other Government department. The Government reserves the right to free use of the patent, but the employe owns it and is free to exploit it in any way he may wish to do.

The full benefit of a work simplification program cannot be measured alone by the savings which result from specific proposals. More important in the long run is the questioning attitude the program stimulates and develops. Supervisors and employes are no longer content to do things the old way if they can devise a better way. Many little improvements have been made unconsciously at the GPO for which no formal proposals have been submitted, as a result of this questioning habit and the constant search for improved methods.

Morale is improved because everybody feels that he has a recognized place in management. At the GPO, in fact, employes are encouraged by Mr. Giegengack to submit ideas for the improvement of top operating policies. All such ideas are routed by the Work Simplification Board to the management executives where each proposal is certain to receive thoughtful consideration.

More Than "Suggestion Box"

The work simplification program is much more than the old suggestion box, which too often is merely the dead-end receptacle for ideas which never get any further. The work simplification plan succeeds because of three factors:

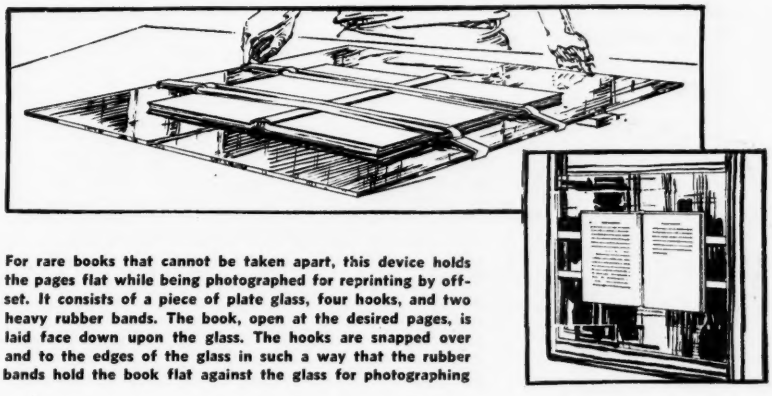
1. Practical, how-to-do-it presentation of an idea. The high percentage of successful proposals at the GPO is attributed to the fact that the ideas are not ill-considered, "half-baked" suggestions, but carefully worked out plans for improving methods which deserve and get consideration.

2. Prompt consideration of suggestions by a committee or person with authority to act.

3. Prompt recognition for the employe who submits the idea. Employes soon lose interest if they never hear what becomes of their ideas; they will be encouraged and stimulated to further action if they receive recognition and commendation. Even when his suggestion is impractical, it is important to recognize the employe's efforts. If his idea is rejected, he should be told why. He will at least have the satisfaction of knowing that his idea was given consideration.

Size of a printing plant is no criterion of the applicability of a work simplification program. Don't be frightened by the Work Simplification Board and its rather elaborate paper work, which is necessary for execution and control of any personnel program in an organization

(Concluded in third column, next page)



For rare books that cannot be taken apart, this device holds the pages flat while being photographed for reprinting by offset. It consists of a piece of plate glass, four hooks, and two heavy rubber bands. The book, open at the desired pages, is laid face down upon the glass. The hooks are snapped over and to the edges of the glass in such a way that the rubber bands hold the book flat against the glass for photographing

Hurry!

What Questions would YOU like to have answered by topflight experts?

★Here's your chance to get an authoritative answer to any technical or business graphic arts problem which may be perplexing you. Send us as many questions as you like. The Editor will attend The International Association of Printing House Craftsmen convention in Montreal in September and get the answers from the best informed men of the industry.

★Time is short and the opportunity rare. Act immediately. "Share Your Knowledge" is the slogan of the Craftsmen's organization and there'll be men there willing and able to answer your questions authoritatively. So get busy now and send them to

THE INLAND PRINTER
309 WEST JACKSON BOULEVARD
CHICAGO 6, ILLINOIS

the size of the GPO. But the basic technique, the four-step procedure, applies to any plant and to any job, whether large or small.

To start such a program it would be advisable, if possible, to have foremen and other key men take the ten-hour job method training course. This was conducted during the war by the War Manpower Commission as a part of its Training Within Industry program. This has now been abandoned, but by inquiry at an industrial plant in his community or at the local office of the United States Employment Service, a printer could probably locate a man who had conducted such a course during the war.

Such formal training is not absolutely necessary, however, for application of the job method technique. Any printer can study the four-step procedure, then try it out on some job in the plant, such as makeup of pages. He should write down everything he does as he goes along, then apply the questioning technique to each step. He may find he can eliminate or consolidate some of the steps, or change the sequence to eliminate unnecessary walking or back-tracking. He may discover, for instance, that it is better to prepare or have an assistant prepare all spacing material before starting assembly, instead of running to the saw every few minutes. The result will be doing the job faster with less expenditure of effort.

Don't hesitate to question the simplest operation, the most routine job in the plant or office. Some of the best suggestions made in the GPO program were so simple that the first reactions were: "Why didn't somebody think of that before?" The job methods technique turns a spotlight on the wrong, wasteful manner of doing things which had not been questioned before because there was no organized plan for analyzing and improving procedures. Work simplification is an organized plan, a simple but scientifically sound method for bringing out and putting to work the common sense and ingenuity that is latent in every ploye. Tapping these resources will benefit all concerned.

"GOES THE ROUND"

Mr. Eugene St. John,

. . . . In passing, let me compliment you on the excellence of your department in THE INLAND PRINTER, which goes the round of our pressrooms and is looked forward to each month with considerable interest.—E. R. Britt, Britt Printing & Publishing Company, St. Louis, Missouri

THE PRESSROOM

By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare

PAPER PAD COUNTERS

We have a problem in our stationery packing department and we believe you may help us solve it. We are using the small caliper with set screws to measure our blank sheets; these should measure 56 sheets accurately and we find that the stock varies from 52 to 58 sheets. Is there any other measuring device that will do this job more accurately for us? It is necessary that this work be done quickly to avoid slowing down packing.

These paper pad counters were designed to divide quickly piles of cheap paper into pads. A tolerance such as you describe does not matter in padding but runs into importance in fine stationery. It is not a question of an accurate caliper. The difficulty is caused by variance in the caliper of sheets of paper, not only inherent but caused by atmospheric changes so that even a micrometer can not assure that you have uniform count.

The common practice in a case like this is to count out 56 large sheets, 17 by 22 or 22 by 34. Nine pieces 7¼ by 10½ can be cut from 22 by 34 and only four from 17 by 22. The lots of 56 are interleaved with thin chipboard or cheap paper. In a few minutes many of these lots of 56 can be cut on a modern cutting machine. This was long the practice also in the cutting room of the paper dealer and the paper mill—counting by hand before electronics came. Of course, this is simplified in cutting lots of 100, 500, and 1,000.

HALFTONES ON BOND LETTERHEAD

We are enclosing several letterheads for your impartial criticism. These letterheads were printed two up on a job cylinder press. The rollers were set light and were in good condition. Printing was done from new electroypes mounted on patent base, length of run being 5,000 impressions. A stiff job black and a halftone green ink were used. We had difficulties in keeping the highlights from becoming cloudy and dirty as these samples show. When less ink was run, the solids would break up and become gray. A proof from the original on enamel paper was sharp and clear. The pressman believes that too fine a screen was used for this paper and that the electrotypes had been poorly made. Please give us your opinion on this job as to set-up, plates, screen, ink, and presswork. We want to do it right.

There is one best way to produce each piece of printing. When we sidestep and try a compromise, the result is never entirely satisfactory. Coated paper was devised as the best ground for halftones in letterpress printing. Comparison of proof of original with print from electro on bond paper shows why.

If halftones are to be printed on bond paper, the screen should be 85- to 110-line and the print should be from the original halftone, not from an electro. In addition to the regular careful makeready a mechanical cut overlay should be used. This is one compromise. Another is to print from the original halftone either on coated bond paper (coated one or two sides) or halftone writing paper. Another is to print from a special highlight plate.

The most satisfactory method, in most cases, if printing letterpress, is to have a line cut made embodying the scene shown in the halftone. Then printing may be on regular bond paper letterheads.

PERFORATING ON THE PRESS

In our government printing house here we do a lot of perforating on the press. We read where shimming brass may be used on the top draw-sheet, secured with cold liquid solder. Where can we get these materials?

In addition to cold liquid solder, a first-class glue may be used. In this country shimming brass is sold in garages and auto supply shops. Spherekote special tympan paper is also used to advantage without recourse to shimming brass, bookbinders tape, *et cetera.*

STUNT AND WATER COLOR INKS

Way back in the December, 1935, issue of THE INLAND PRINTER a number of water color and stunt inks were mentioned. If still available we would appreciate the sources of supply.

These inks are discussed by inkmakers' chemists in "Printing and Litho Inks," by Wolfe, and "Printing Inks: Their Chemistry," Ellis, both for sale by the book department of THE INLAND PRINTER.

PARTS FOR MILLER FEEDER

It has been several years since I last bothered you so here's another foolish question. We have just acquired a Miller feeder for a 12 by 18, as we have a press of that size which is about the same age as the feeder and thought the two would get along all right. We find that some of the small parts were broken in shipping, and that others possibly were not shipped. So our problem is broken and missing parts and where to get them. If you have any parts books or pictures that would assist us, we could return them after use. The serial number is 3990. We feel capable of getting the feeder onto the press and into action if we had a parts book or diagrams. Any aid you can give us will be appreciated, and we thank you for your many past favors. You have been a big help to us on many occasions.

Your "orchid" aside, believe us, the question is not foolish and it is no bother but a true pleasure to "share our knowledge." With the perspective acquired in three score years and ten, we have reached the well-considered conclusion that the true pleasures of life lie in sharing and not alone in "to have and to hold." Always remember, then, that you are conferring a favor when you ask us a question, and thereby you aid us in sharing information, much of which has been acquired by us through the generosity of others, who will agree that we were not slow to ask questions.

For the benefit of the thousands of operators of the old Miller feeder, it is the property of Brandtjen & Kluge, Incorporated, Como at Gaultier, St. Paul 3, Minnesota, and this firm only can supply parts.

TROUBLES IN THE ANTIPODES

I am a letterpress machinist (pressman) in Auckland, New Zealand, employed in one of the largest shops here which does a lot of halftone and stereo printing, all mounted on wood. Good mounting wood seems hard to get so naturally we have trouble with warped mounts, above and below type high, and rocking plates. All our overlays are hand cut—slow, tedious, and exacting. I have suggested that patent mounts and mechanical overlays be tried, but as none of the executives has ever seen them used, all sorts of arguments are advanced against these suggestions, one

for instance that the clamps could not hold the plates on patent base without "printing up"! At present I have a job on my machine, a 32 by 45 single color American invented cylinder press, a catalog inset printed on a 30 by 40 sheet with 36 blocks in four-color process. We have no premakeready department so considerable time is spent in underlaying and cutting overlays. The compositors also are having much trouble in registering the blocks owing to the give and spring in the form. Please send list of manufacturers of premakeready and cut mounting equipment.

Without rectangularity in units, stonework on such forms is a horrible waste of time. The wood mounts must be made rectangular before any progress can be made and then it is still wasteful of time to use them instead of modern mounts. The top and bottom surfaces of the wood mount must be made parallel and the sides of the wood mount must be made parallel to the opposite sides, otherwise the same lockup twice in succession is a dream never realized. You need a planer and saw trimmer to start.

It is silly to talk about the clamps on patent base printing up; this is unheard of in modern printshops.

We hope you will be successful in modernizing your shop and others in your country with patent base, mechanical overlays, line-up and register and scanning tables, modern lockup furniture and quoins, and all the ameliorations made possible by American invention and manufacture.

Then your work will be pleasant instead of the nightmare it is under present conditions.

"REFLECT LIKE MIRRORS"

We want to evolve some method of producing a cheap mirror surface on cardboard, the mirror to act as a background for printed matter; and over this printed matter (in multicolor) will be applied a thin sheet of cellophane or other plastic.

While we would like to help you, the idea seems impractical. Nothing but mirrors reflect like mirrors. You might have thin sheets of glass or plastic treated to serve as mirrors. You can print on these sheets of plastic on various presses and even on glass very neatly on an offset proof press.

SPOT GUMMING MACHINE

We are seeking a machine or method of spot gumming on paper and light bristol. Quantities range from a few hundred to millions.

This inquiry is from one of the world's leading manufacturers and the name will be furnished any one who manufactures a spot gumming machine.

STATIC ELECTRICITY

We will appreciate answers to the following questions: What production problems are caused by static electricity? Under what production conditions is static most likely to be generated? What, if any, products, gadgets, devices, tricks, or schemes are employed to eliminate static?

1. Static may make it very difficult to forward the sheets from the automatic feeder to the press guides. The frequent tripping of the press thus made necessary plays the devil with maintaining register and color to say nothing of lost production and spoilt sheets. Static causes the printed sheets to stick to the fly in face down delivery and prevents even jogging of pile on either fly or extension delivery which leads to other troubles when the sheets must be sent once or more again through the press.

Static causes the sheets to cling together tightly in the pile, thus excluding oxygen and retarding drying and increasing danger of offset, smearing, and sticking. In short, rampant static makes satisfactory press operation exceedingly difficult.

While an especial curse on flatbed presses, rotary machines are far from exempt from the trouble caused by static. In this division are magazine, newspaper, rotogravure, multiple billing, sales book, and many other special purpose presses. The principal trouble from static on these machines develops in the delivery mechanism whether of the flat-sheet, magazine signature, or folder type. On newspaper presses with long leads between impressions, static may cause web breaks and if charged with static the free ends of the web may clog the impression and cause batters in the plates. This may cause delay by requiring new plates.

Some other fields in the graphic arts where static is bothersome: paper and cellulose bag and envelope machines, paper napkins and other tissues, printed dress patterns, lace paper novelties, ticket presses delivering numbered tickets singly, bronzing machines, folding machines, ruling machines, wax paper coating machines, mailing wrapper presses, sheeters, layboys, slitters, rewinders, unwinders, calenders, carbon paper machines, roller embossing machines, and so on.

Static acts as a powerful brake in many industrial machines. In some it reduces the efficiency of the machine, in others interferes with quality, and in still others causes flash fires and explosions as in rotogravure printing. Static is always the printer's headache.

2. Static electricity is a manifestation of electrical phenomena produced by the intimate contact of two dissimilar substances which appears in the form of charges which are static or stationary. Changes in temperature and atmospheric conditions are two of the principal breeders of static disturbances but static can accumulate when paper is humidified to a certain predetermined degree or when printed in a certain predetermined atmosphere. Uniform relative humidity of a certain degree is important for register but can not alone conquer static.

3. A scientifically designed static eliminator is the best known means of coping with static. Numerous makeshifts have been used to mitigate static such as various forms and kinds of grounds, copper tinsel and wire for example. The electric neutralizer displaced the steam jets and vapor pots of yesterday in the paper mills but as late as 1905 steam jets were used in pressrooms in the form of perforated pipes paralleling the cross rods of the feeding mechanism of the presses. To this day printers drill numerous holes in the pipes of steam heating system or heat water in large pans on stoves. One of the latest makeshifts is to paint the metal parts of the feeding mechanism of the press with a paste of aluminum powder or carbon black. Thousands of printers use gas and electric sheet heaters to lessen static as well as assist drying of ink. The anti-offset spray is now used to spray water mist on sheets as they leave the automatic feeder.

COLOR PRINTING ON ROLL

A customer wishes us to do printing of the new decorative paper window curtains or drapes (not shades) in various colors (number not mentioned) on 30-inch-wide rolls of this special paper. Can you give us any idea of where to procure a press suitable for doing this printing?

It is characteristic of the mechanical sides of the graphic arts that while no single division as yet is versatile enough to meet all the varied demands for surface decoration, still, within the group of processes known as printing and lithography, may be found means of decorating every paper surface, and other surfaces, at profitable speed.

These new window drapes may be either printed or lithographed, or both, in any number of colors, in line or halftone and in continuous tone, by the photogelatin process, which truly reproduces a photograph. Further, if it is wanted, the original may be reproduced in a continuous design.

If a photographic design is not wanted, but a gorgeous display of spotty coloring, this is possible by gang air-brushing through stencils.

A novelty that will have certain uses is decoration of these new drapes for windows and elsewhere with fluorescent inks for night display. A fine field for imagination to run wild, when you ponder over all the possibilities.

CARD CASES

Could you tell us the name of the maker of the enclosed sample case?

Since there is no imprint nor other wording on this card case we can not tell you who made it. However, it is a "natural" specialty for any printshop to turn out. All that is needed is a rubber or linoleum plate to print the single color cover and two cutting die forms and scoring rules. Owing to the unique construction only two edges need to be glued together after die cutting and scoring in two operations.

COPYRIGHT GUARD ON TITLES IS DENIED BY HIGH COURTS

By Albert W. Gray

AN UNUSUALLY bitter controversy between the composer, Cole Porter, and Ira B. Arnstein, determined a few months ago by the United States Circuit Court of Appeals, emphasizes the too little known peculiarity of the law on copyright law, its impotence to protect titles.

This action suggests the comment once made by a newly elected governor of one of the New England states. A friend found him sitting in a hotel lobby, the picture of gloom and discouragement. "What's the matter? Elected governor you ought to be happy."

"When I started this campaign I thought every one was my friend," he answered bitterly. "Since then they've accused me of pretty near everything."

"They haven't accused you of stealing?"

"Yes, they have—and they just about proved it."

This suit against the composer accused him, not only of a wearisome catalog of plagiarisms but concludes with a prayer for judgment for "At least one million dollars out of millions the defendant has earned and is earning out of all this plagiarism."

In the course of a long fifteen-page opinion of the appellate court is the unqualified pronouncement, "A title can't be copyrighted." This laconic statement of legal dogma has been unwaveringly followed by the courts but with a regrettable lack of familiarity on the part of the average layman.

Others May Use Title

Ten years ago a Michigan corporation, The Lone Ranger Corporation, licensed a Republic Productions, Incorporated to manufacture, produce, and distribute one talking motion picture serial called "The Lone Ranger." The picture proving an unexpected success, its producers inserted a few new scenes and produced a supplemental version under the title, "Hi-Yo Silver," with the scenes and actors the same as in the original Lone Ranger serial.

In both pictures the leading role was played by Lee Powell. Subsequently Powell, with his white horse, was employed by Wallace Brothers Circus. The newspapers and billboard posters carried, "Lee Powell, the original Lone Ranger of talking pictures, and Hi-Yo Silver."

Suit by Lone Ranger, Incorporated was brought against O. C. Cox, doing business as Wallace Brothers Circus, asserting these advertisements and the personal appearance of Powell infringed their copyrights and asking an injunction against the further use in advertising of the names, "The Lone Ranger" and "Hi-Yo Silver."

Here occurred a more detailed and comprehensive statement of the law than in the case against Cole Porter. "When a work of art or literature has been copyrighted,



the owner is protected only in his method of expression of the idea contained in his copyrighted work and not protected in the use of the idea itself. Nor does the copyright of any work of art or literature protect the owner of the same from the use by others of the title to his work. The title to the copyrighted work may be used by others even to the extent of applying it to similar works of art or literature so long as the author's expression of his idea is not copied or paraphrased. The owner of the thing copyrighted acquires through the copyright no property in the name by which it is designated."

Another similar instance occurred in a controversy between two publishers, which shows even more clearly the futility of leaning too heavily on the support accorded by the copyright law.

"A Descriptive Word"

The Oxford Book Company, some years ago, published a "Visualized American History," bound in paper of a reddish color, displaying the name of the author. Shortly afterwards the president of another publishing firm, apparently looking with jaundiced eye upon the profits of his competitor with his "Visualized American History," summoned to his aid four history teachers, by whom was subsequently evolved a "Visualized Units in American History." Aside from using the word "Visualized" in the title the only resemblance was a paper binding and a similarity in the size of the book itself.

"Visualized," said the court in this instance, "is merely a descriptive word in the English language which the plaintiff cannot appropriate to its own use."

During the first quarter of the present century a Matthew Ott was engaged in the writing and production of plays in smaller theaters throughout New York State and New England. Among these was one he had at first named, "Alas, Poor Yorick," and later, in 1919 changed the title to "That's Right. You're Wrong." In 1919 and 1920 the play was produced in a few New England theaters and then vanished into nothingness.

Serves to Identify Work

Twenty years later a band leader in Chicago inaugurated a broadcast program carrying a plot from which R K O Radio Pictures, Incorporated selected the title, "That's Right. You're Wrong." The picture was completed and produced in the fall of 1939 at a cost of $208,000. In deciding the action brought by the former itinerant playwr.ght for damages for the use of this title, which represented the only similarity between the screen play and his work, the court said, "Whether a book or play is copyrighted or not, neither the author nor the proprietor has any property right in the title entitling him to the exclusive use of it. The title is a term of description which serves to identify the work; but any other person can with impunity adopt it and apply it to any other book or to any trade commodity, provided he does not use it as a false token to induce the public to believe that the thing to which it is applied is the identical thing which it originally described." That's a clear statement.

Famous "Gold Diggers"

Probably the most famous case of recent years, however, involving this absence of protection of titles by copyright, concerned the play title "The Gold Diggers," produced by Avery Hopwood and David Belasco over a quarter of a century ago. In New York City it had a continuous run for ninety successive weeks and between September, 1921, and April, 1923, over 500 performances were given on tour with gross receipts but a little less than two million dollars. Later Warner Brothers Pictures, Incorporated, purchased the motion picture rights and produced a screen play in the early fall of 1929, from which was realized over $2,500,000, in addition to $1,395,000 for production licenses outside the United States and Canada.

Can't Tie Up Language

A few years later the Majestic Pictures Corporation produced "The Gold Diggers of Paris." While some slight resemblance occurred in a few characters the litigation arose over the usurpation of the title, "Gold Diggers."

With the comment, "A copyright of a play does not carry with it the exclusive right to the use of the title," the United States Circuit Court of Appeals refused to interfere in the case.

The one-time prime minister of England, William E. Gladstone, once said, in referring to his attitude toward this country during the Civil War, "It illustrates vividly that incapacity which my mind so long retained and perhaps still exhibits, an incapacity of viewing subjects all around."

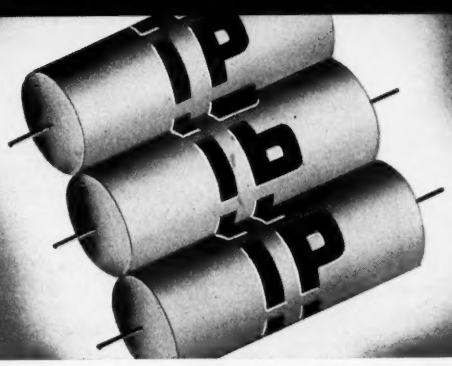
With an all-around view, the legal status of titles becomes obvious. Were the law otherwise, in only a short time the ban of copyright infringement would entomb in the copyright division of the United States Patent Office the greater portion of the names and phrases that serve to make up our language and literature.



"As long ago as 1937, in my report to the President of the United States on Technological Trends and National Policy, which has passed through several editions, I offered the purely conjectural prediction that camera composition was a possibility to be expected in the not-so-remote future. I have since referred to it in several articles and addresses, and I like to think that my belief in the possibilities of the process has spurred inventors to greater efforts in perfecting it.

"By 1941, patents were granted or applied for on several devices which had as their object the production of type copy without going through the process of type composition. In August, 1944, a patent was granted on a British-designed machine which composed and justified lines of text for camera reproduction.

"Current trade journals are referring to a photocomposition device developed in Huebner's laboratory in New York, and it is reasonable to believe that there are other projects aimed at the accomplishment of offset reproduction copy by photocomposition methods. From recently printed patents, I suspect that a machine which will make direct camera exposure of matrices is under development. It appears to be practicable and workable. Indications are that before very long it will be in sufficiently final stages to be demonstrated."



Offset

Final Steps Important in Platemaking

By Charles F. King

★ ★ ★

● AT TIMES platemakers introduce unnecessary operations in making deep-etch plates. Again, they eliminate some seemingly unimportant step because they are unable to see any difference in the appearance of the finished plate and do not appreciate the significance of that operation in its relation to the behavior of the plate on the press. The insidious part of the deep-etch process lies in the fact that plates seldom appear to be bad in the plate room but too frequently will not print properly, the final test. Only trade houses sell plates and they will not stay in business long if their plates will not print.

Poor pressmanship can ruin good plates as can an improperly compounded ink and unsuitable paper, but the plate department should make no changes in the materials or techniques without first knowing how these changes will affect the life and printing properties of the plate. Furthermore, it should avail itself of every possible means of determining whether a plate is good before it is sent to the press. In the regular performance of the final operations of the process certain tests can be made which will give the platemaker reasonable assurance that the finished plates will perform properly.

Accounts for Wasted Time

Although coating, exposing, developing, and deep-etching are perhaps subject to more variables that require constant watching, the final operations are a test of the skill and care with which an operator is capable of performing relatively simple hand operations. Much press time now wasted could be rightfully charged to improper finishing of plates. As in previous articles an attempt will be made to explain the function of each material used, and the reason for the particular technique that has been prescribed will also be explained.

In the article for June mention was made of the two possible methods of removing the deep-etching solution. The reader was referred to Research Bulletin Number 14, of the Lithographic Technical Foundation for an explanation of the importance of cleaning and drying work areas thoroughly. Not only does this bulletin describe a method for removing the deep-etching solution with water instead of the usual water-free alcohol, followed by the application of a special moisture-removing lacquer, but it stresses the fact that no matter what solvent is used, an image base will not adhere to the metal unless the image areas are absolutely free from moisture. The methods used in arriving at this conclusion are described in detail, and can be applied by any operator with routine production materials once trouble has been encountered. In spite of the fact that this bulletin has been available for more than two years far too many plates are still being spoiled at this point in their making.

In most descriptions of the deep-etch process reference is made to the use of "lacquer," a "lithographic base," or some proprietary material such as Dubar, Holtite, or other branded product. Frequently the words lacquer and lithographic base are used interchangeably. Sometimes asphaltum is recommended in place of lacquer. To clear up the misunderstandings which may have arisen from the use of these expressions, they can all be considered as lithographic bases in that their dried films readily accept ink; and in practically every case, their composition is such that they have been classed as lacquers.

A lacquer is usually considered to be a resinous material (either natural or synthetic) dissolved in a solvent (other than water) which will evaporate, leaving a film of the resinous material. Pigments or dyes may be added to give the film color, as may be a nonvolatile matter to keep the film from becoming too hard or brittle. Volatile substances other than solvents may be added as thinners to aid in the application or to impart special properties to the lacquer.

This description of a lacquer applies to anything from an automobile finish to an asphaltum solution. In fact automobile lacquers have been known to work satisfactorily in the production of the deep-etch plates. One of the first materials suggested as a lithographic base for use in the gum process was a solution of shellac in alcohol. It was never very widely used in this country, however, because it dried much too fast to permit smooth uniform application.

In order to be usable in the deep-etch process a lacquer must have the following properties: Solvents and all thinners must be selected to give the operator ample time to spread the lacquer uniformly over the plate and rub it down to a thin dry film. The lacquer must adhere or "bond" to the metal. The dried film must be capable of being easily wetted by the ink. The film must permit moisture to penetrate it.

Water Penetrates Lacquer

This last property plays an important but peculiar part both in the production of deep-etch plates and in the way they behave on the press. Many platemakers feel that once a film of lacquer has been dried down over the work areas of the plate, it will be completely protected against any action from the water on the press. If moisture could not penetrate this film it would be impossible to remove the exposed gum stencil. There are lacquers whose ability to prevent the penetration of moisture is so great they are considered moisture-proof.

Lacquers of this type are being used to moisture-proof cellophane, salt packages, and other packaging materials. The writer has attempted to use such materials in making deep-etch plates but has discovered once they are dried down, it is impossible to remove them from the non-work areas. If this could be done much of the trouble resulting from improperly processed plates would disappear.

Thicker in Work Areas

Most lacquers do impart a certain amount of moisture resistance to the material to which they are applied. This usually varies directly with the thickness of the film. If a heavy film of one of the several good deep-etch lacquers is permitted to form over an area of exposed gum coating, it will be much more difficult to remove than the thinner film which usually results when the lacquer is rubbed down; and should the lacquer be flowed over the plate with no rubbing at all, it would be practically impossible to remove even after soaking for an hour or more.

Unless a plate has a considerable portion of its area covered by solids, the work areas receive a much heavier film of lacquer than do the non-work areas. There is usually a difference of several thousandths of an inch between the surface of the coating and the etched-out work areas. This results in the plate receiving lacquer in much the same manner as an intaglio plate receives ink: the wells or work areas are filled while the smooth stencil over the non-work areas permits the surplus lacquer to be removed therefrom in the rubbing down operation. A much heavier film remains in the work areas than on the coating. It takes a much longer time for water to penetrate the lacquer in these areas. As a matter of fact, it frequently takes several hours of continued wetting on the press before moisture penetrates this film.

Treatment for Blind Plates

When it does, if there has been any gum left in the work areas through underdevelopment or insufficient deep-etching, this gum will swell and release the lacquer and ink. This may occur only around the edges of the dots where all of the partially hardened gum had not been developed away. In this case the plate would work "sharp." In extreme cases of underdevelopment or deep-etching the whole plate will tend to go blind.

A plate like this can frequently be rubbed-up, rolled-up, lacquered again, or "put under" one of the "magical" preparations especially recommended for all occasions like this, and the plate will be restored to its original strength. Since such a restoration is possible, platemakers are wont to blame the pressman for ruining a good plate, but the fault is not with the pressman, nor has the plate been permanently restored. Once the run is started again the plate will begin to give trouble. The pressman must "fight the job through" by continually stopping to rub-up the plate, or a new plate must be made.

Reasons for Restoration

Why then was it possible to restore the plate to its original strength? There were some areas of "sensitive" or grease-receptive metal interspersed with areas which had a film of gum remaining on them. These areas were small, and it was possible to "bridge" from one sensitive spot to another. When the plate was rolled- or rubbed-up, the intervening gummed spaces were covered with a much thicker film of ink than it is possible to carry on the press, and the swollen gum was capped, making tones appear full.

When lacquers or other such materials are used, they are applied to the plate when it is virtually dry and the gum is in a shrunken rather than a swollen state. It is therefore easier to bridge over from one sensitive area to another. Since it is usually not possible to deposit as heavy a film in this lacquering operation (as the intaglio characteristic is no longer so pronounced with the coating removed), it does not take as long for the moisture to penetrate this film and cause the plate to go bad again.

Other Lithographic Bases

In addition to the use of asphaltum, which literally is a lacquer but is seldom considered one, there have been other materials which in no way resemble a lacquer suggested for use as lithographic bases. These materials have usually consisted of one or more fatty acids or other greasy substances dispersed in solvents similar to those used in lacquers. Although the author knows of no plants in this country where these materials have been used in routine production, a plate made in this manner should have an image whose chemical and physical behavior should most closely resemble that of a hand transfer plate.

From the foregoing, some of the reasons for the wide differences in opinion regarding the development, deep-etching, and other operations and materials may be seen. Seldom do speakers and questioners in panel discussions or authors of articles concerning the operation of the deep-etch process preface their remarks with the length of runs that they are in the habit of handling.

Life of Deep-etch Plate

It is simple to see that a shop which has very short runs could get the job off the press before the moisture had a chance to penetrate the lacquer film, and a plate which this house deemed absolutely satisfactory would be unsatisfactory for another house accustomed to longer runs. The moisture permeability varies in different brands of lacquer. A lacquer which might be able to withstand the action of the press water for just two thousand sheets might not stand up for ten thousand. However, in no case can plates which depend upon the ability of the lacquer to resist the penetrating action of the moisture be considered to be properly made, and sooner or later trouble will result.

A properly made deep-etch plate will last until mechanical abrasion plus the chemical action of the fountain etch destroy the grain of the plate to such an extent that it is no longer capable of carrying sufficient water to keep the non-work areas clean. Plates of this character run day after day in the larger shops of the country, yielding editions running into the hundreds of thousands.

In some shops it is the practice to gum or etch out unwanted work and borders just prior to applying the lacquer, instead of using shellac or some other staging material before development. The reason given for the adoption of this method is that it is much easier to see these areas at this time, since the contrast between the coating and the bare metal is much greater than that between the exposed and unexposed areas prior to development. Furthermore, it is considered possible to use brighter light at this point without injury to the finished job. The claim is made that it is possible to work closer to wanted image areas with this method.

Don't Invite Trouble

Fundamentally the procedure is wrong and its use invites trouble. Often the trouble caused requires more time than that necessary to correct errors in staging out previous to development. The freshly deep-etched or counter-etched areas are extremely susceptible to oxidation (not oxidization as it is so frequently called) and if these areas

which are to be gummed out are permitted to oxidize they will take ink on the press. Once again here is a trouble which will not show up in the plate room but will when the plate is on the press. This type of oxidation is very hard to etch away and is likely to give trouble throughout the run.

Grain Structure Destroyed

On other occasions the work areas seem to pick up moisture or in some other manner become less receptive to the lithographic base. For most consistent results with the deep-etch process it has been found that the plate should never be permitted to dry between the last application of the moisture-removing solvent (which is a water-free alcohol) and the spreading on of the lacquer, or preferably Lithotine followed by lacquer or other base. It has been suggested that in periods of high humidity the evaporation of the alcohol cools the plate below dew-point of the surrounding atmosphere and moisture condenses on the surface of the metal. This moisture is then hard to remove and makes the metal non-receptive to the base.

Another bad feature of this system of operation is that the grain structure in the gummed-out portions has been destroyed by the deep-etching solution. These areas are therefore no longer capable of carrying the full amount of moisture and are likely to scum more quickly than other portions of the plate as the run progresses.

Also, additional exposure to light at times makes complete removal of stencil difficult. This shows up on the press as an all-over scum or tint. This type of scum very closely resembles an albumin scum and is very difficult to remove.

Qualities of Good Ink

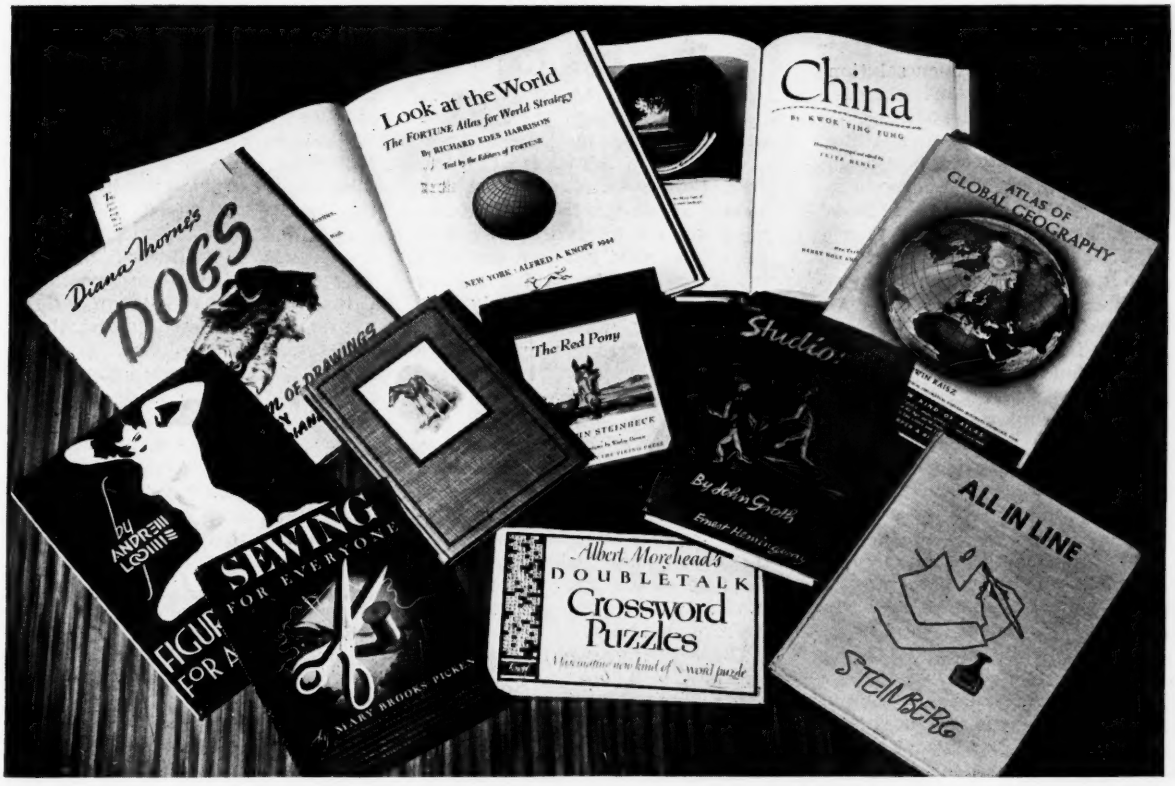
Some literature in regard to the deep-etch process states that special developing inks are necessary in order to insure good results. There may be certain proprietary lacquers which do require the use of special developing inks but in general any good developing ink will work. Its only functions are to make the work more easily seen and to prevent the lacquer or base from becoming coated with a film of gum during the gumming and etching operations.

In order to perform these functions properly, a good developing ink must have the following properties: 1. It must dry slowly enough to permit it to be rubbed down to a thin uniform film. 2. Water must be able to penetrate the dried film in the same manner as it penetrates the lacquer film. 3. The lacquer and ink must have a mutual affinity for each other. 4. The ink must be greasy enough to repel the gum well but not so greasy that it will cause the image to spread when the stencil is being scrubbed off with a stiff brush.

Must Not Be Too Greasy

This last property is extremely important not only for a deep-etch developing ink but also for an albumin developing ink. In fact, if no clearing solution such as citric acid is used in removing the stencil, a deep-etch developing ink can be formulated which is more greasy than can be used with albumin plates. The residual film of gum, which the scrubbing cannot remove, is sufficient protection to keep the ink from becoming attached to the non-work areas. Talc or French chalk may be used to reduce any tendency the ink may have towards smearing, but in using it the ink's ability to cause the film of gum to peel from it in the gumming operation is greatly reduced and in some cases destroyed.

These Prize-winning "Books by Offset" Display Excellence of Design and Reproduction



Several developing inks on the market work equally well on both albumin and deep-etch plates. The selection of a good developing ink which conforms to the specifications laid down in the preceding paragraph is one way of reducing the possibility of trouble in the succeeding operations.

The Overexposed Stencil

Many statements have been made regarding the removal of the light-hardened gum stencil for which the writer can find no basis in fact. For example: It has been said that it is not possible to remove the stencil sufficiently well without the use of some special clearing solution which will swell the light-hardened coating more efficiently than water. It has also been said that great care must be taken that the plate is not scrubbed too hard. Instructions have also frequently been given which recommend the use of a soft bristle brush for the scrubbing. None of these precautions follow practical experience in a number of plants. Statements like these for which no reason is given tend to confuse operators and make them distrust so much of the information published.

There are times when it is necessary to use some material other than warm water to assist in the removal of the stencil, but these should be the exceptions rather than the rule. Unless the coatings are too thin or too sensitive for practical operations, such solutions should be necessary only when too long a time has elapsed between the coating of the plate and the final finishing operations (this is sometimes unavoidable with photo-composed plates which require as much as a full eight hour shift to shoot), when the humidity is high, or if the plate has been exposed to an excessive amount of the actinic light, as when plates are gummed out. Most of these instances are avoidable or at least can be compensated for by reducing the sensitivity or increasing the thickness of the coating. Usually hard scrubbing following a short soaking in warm to hot water will remove an excessively overexposed stencil.

Vegetable Fiber Brush

A plate which has been properly made will withstand more scrubbing than will ever be found necessary without injuring the image areas. Nor is it possible to completely remove the adsorbed film of gum coating on the non-work areas by scrubbing. For this purpose a stiff brush similar to the kind used in counter-etching should be employed. It should be made of vegetable fibers—palmento or other such bristle—and not fibers of animal origin. Just as flannel removes the ink from an albumin image whereas cotton does not, so a brush composed of animal fibers removes much of the developing ink and quickly becomes gummed with it. Vegetable fibers pick up little if any of the ink and do a much more thorough job of cleaning.

Scrubbing the Plate

Regarding the impression that a plate can be injured by excessively hard scrubbing, it may be possible to remove so much of the ink with a brush made of animal bristles that the plate appears to be weak, but this is not a definite indication that the plate will not print satisfactorily. The only serious injury that the plate can sustain by this treatment is in removing so much ink that the gum will not be repelled in the gumming operation. However, if a vegetable fiber brush is used, it is not possible to injure a properly made plate by too much scrubbing. If the image does show any tendency to go blind during this operation, it is a positive indication that the lithographic base is not properly bonded to the metal. One or more of the reasons given in the discussion of lacquers and other bases will be the reason that it was possible to scrub off the image.

Thumb Test Is Useful

At least one plateroom foreman is known to test every plate at this stage by rubbing his thumb across a solid area in the work while the plate is under water. If by rubbing as hard as possible he is able to remove the ink from this area, and this rubbed part becomes wet with water, that plate is rejected and not sent to the press. In the early days of this plant's experience with the deep-etch process many plates were rejected at this point but in recent years rejects have been few. Only in extremely rare instances do any plates that pass this test go bad on the press. Practically all plates used in this plant are aluminum, a metal on which many people have difficulty making an image hold, but these plates habitually run off editions up in the hundreds of thousands. All plates made in this plant are scrubbed hard.

The writer has used this same test on many occasions. As yet he has never found a plate which would hold up under it that would not work well on the press. Frequently a plate which would not pass the test would stand up on the press for a few thousand impressions but never for a long run.

Through the use of this test a platemaker is able to determine with considerable accuracy the thoroughness with which the preceding operations have been performed. Likewise he may check back on each to determine where the error occurred.

Check Back to Find Error

The following is an outline of how such a check-back can be made:

Remove the plate from the water and fan dry.

Wash out the developing ink with Lithotine or turpentine.

Wash out the lacquer with a special solvent until no trace of the color of the lacquer can be seen.

Apply the special moisture-resisting lacquer recommended in Bulletin Number 14, or apply anhydrous alcohol followed *immediately* by the Lithotine.

Re-ink the plate and immerse in water. Cotton can usually be used to remove the ink from the non-work areas.

Apply the thumb test as before, and if the image holds this time incomplete removal of moisture was most probably the trouble. If the plate is not good, it was given insufficient development, deep-etching, or both, and must be remade.

Generally deep-etch lacquers are not removed by turpentine, and a special solvent must be used. Such a solvent can be made from equal volumes of anhydrous alcohol, isopropyl acetate, and xylol.

Plates which have been treated with citric acid or other clearing solutions may give some trouble in this second cleaning operation. If they do it is a good indication that the clearing solution was not necessary or that they were exposed to it too long. Most of these materials are good counter-etches and their unnecessary or prolonged use destroys the adsorbed gum film which makes a deep-etch plate so much more easily handled on the press. One of the reasons pressmen usually prefer deep-etch plates to albumin is that they are not as sensitive—they do not scum as easily. The destruction of this film of gum eliminates this property.

FASHION NOTE

An Illinois clothier has become pretty discouraged about the garment shortage. In silent protest, he put a dummy in the window of his shop and draped it with a barrel.—*This Week.*

PAY PROPER WAGES—IT'S CHEAPER

Department of Labor reports that many employers in the graphic arts, still unfamiliar with seven-year-old laws regarding wages and hours, are finding their lack of compliance troublesome and expensive

● BECAUSE the printing industry, especially, knows that 40 cents an hour is a modest wage today, it no doubt will be surprising to most employers to learn that inspectors of the Wage and Hour and Public Contracts Divisions of the U. S. Department of Labor in recent months have found that some of the nation's employers in the commercial printing, bookbinding, and related industries failed to pay some of their employes this minimum wage.

Nevertheless, upon the basis of inspections made by the Divisions during the nine months between July 1, 1945, and April 1, 1946, it was found that more than 500 employes in almost 200 different establishments in these industries had been paid less than the 40 cents per hour minimum wage provided by this basic wage and hour law.

In all, nearly one-half of these types of printing trades establishments visited by inspectors during the nine months were found to have been violating either or both the minimum wage and overtime provisions of the law. More than 1,600 employes in these establishments had not been paid either or both the minimum wage or overtime pay at the rate of time and one-half their regular rates for work beyond 40 hours a week. Restitution of back wages amounting to $129,000 was paid by the employers in violations.

Inspections are made on the basis of complaints, or where other reasons indicate violations may exist, so these results do not necessarily reflect the compliance record of the industries as a whole. However, since the wage and hour law is more than seven years old, it would appear the employers generally now should have a better all-around understanding of the law and a better compliance record. And violations can be costly, because employers face the likelihood of court action by individual employes who may, by mandatory provision of the law, receive double the amount of back wages due, in addition to which the affected employers would be required to pay a reasonable attorney's fee, and costs.

The Divisions inform THE INLAND PRINTER that employers in the printing industry had been violating more because of a general misinterpretation of the law's coverage provisions rather than wilful intent to violate. But coverage under this law is not difficult to determine. The Act's minimum wage and overtime provisions cover all workers, unless *specifically* exempted, who are now engaged in commerce or in the production of goods for commerce, including occupations necessary to the production of such goods.

Generally, the employes of commercial printers and bookbinders are engaged in work which comes under this definition. The Act's definition of "produced" is extremely broad. For instance, employes of a job printing plant produce goods when they print, handle, transport, or in any other manner work on letterheads or envelopes, because they *produce* the letterheads and envelopes from blank paper and ink.

While a printer may not sell or ship his products in interstate commerce, the work of his employes is covered by the Act if at the time of production the employer knows or has reason to believe that the persons who buy and use his products will send them out of the state eventually, in the form of letters, or otherwise. The amount of an employer's products which enters interstate commerce, either through direct sale and shipment or by users of the products within the state of production, is not a factor. If *any* of the products are produced for interstate commerce, their production is a covered process under the Act, and employes who were engaged in *any* work in connection with such production are entitled to the minimum wage and overtime protection of the Act for each of the workweeks in which they were so engaged, unless *specifically* exempted. The coverage applying to those who actually set type for and run off a job which is destined for interstate commerce applies as well to office workers, the maintenance workers, watchmen, and others, if their duties are necessary to the production of the goods.



Who? Me?

There was a little dope with a fat pay envelope
And she spent every cent that was in it.
And she wondered, by-and-by, why the prices rose so high,
But she didn't blame herself for a minute.

Specific exemptions from the minimum wage and overtime provisions is possible under the Act for all those employes whose duties, responsibilities, and compensation comply with *all* of the basic requirements for exemption under the Divisions' regulations (available on request) covering the "executive," "administrative," "professional," or "outside salesman" classifications. Employers are advised to make certain that their supervisory, professional, and sales employes who *may* meet these exemption requirements *actually do*, before considering them exempted.

Here are the basic requirements for each of the classifications listed:

Executive: 1. Must have as his primary duty the management of an establishment or a customarily recognized department or subdivision, *and*

2. Must customarily and regularly direct the work of other employes and exercise discretionary powers; must have authority to hire or fire or to make suggestions and recommendations which will be given particular weight as to the hiring, firing, advancement, and promotion of the subordinate employes, *and*

3. Must not perform non-exempt work (work of the same nature as that performed by non-exempt employes) more than 20 per cent of the number of hours worked in the workweek by the non-exempt employes under his direction, except where the employe is in sole charge of an independent establishment or

a physically separated branch establishment, *and*

4. Must receive minimum pay of $30 a week, on a salary basis.

Administrative: 1. Must, with the exercise of discretion and independent judgment—(a) regularly and directly assist an executive or administrative employe, where such assistance is non-manual in nature, *or* (b) perform under only general supervision responsible non-manual office or field work, directly related to management policies or general business operations, along specialized or technical lines requiring some special training, experience, or knowledge, *or* (c) execute under only general supervision non-manual assignments and tasks directly related to management policies or general business operations, *and*

2. Must receive minimum pay of $200 a month or $50 a week, on a salary or fee basis.

Professional: The same minimum monthly salary or fee basis required for the "administrative" employes applies to "professional" employes who, generally, must perform work which is original, creative, intellectual, and varied, in a recognized field of artistic endeavor, one not subject to standardization, and requiring the exercise of discretion and judgment.

Outside Salesman: Essentially, the term "outside salesman" refers to salesmen whose work is carried on away from the employer's place of business; in other words, men whose time is spent calling on prospects and customers. This includes route salesmen who do the actual selling, rather than mere delivery work.

Employers are urged not to guess about exemptions, but to make certain. Some assistance in classifying certain employes may be obtained from the Divisions through their regional offices in the various states. The Divisions also are prepared to assist the employers in determining how any bonus or incentive plan they may have is to be considered with respect to the wage and overtime provisions of the Act.

The printing industry knows that the Act does not in any way limit the hours of work of any employe, but merely provides as to hours that time and one-half be paid for work beyond 40 hours in a single workweek to all covered employes who are not specifically exempted from its overtime provisions. Actually, there is special provision in the Act for flexible workweeks, which can be agreed to through collective bargaining between employers and representatives of employes certified as bona fide by the National Labor Relations Board. Union contracts are by no means unusual in the printing industry, and the Act in no manner voids or supersedes any such contract, *unless* the existing contract calls for working standards below those required by the Act for covered workers.

Employers will see that two types of contract provisions contain the flexibility offered. One such type of contract, agreed to by qualified representatives of workers and employers as above outlined, may call for agreement to work not more than 1,000 hours during any period of 26 consecutive weeks. This would permit work up to 12 hours per day or 56 hours a week without compensation at the overtime rates prescribed by the Act. Similar relaxation of the overtime provision is afforded in the other type of contract, which calls for employment on an annual basis, under which it must be provided that the hours of work must not exceed 2,080 in a period of 52 consecutive weeks. In both of these situations the employe must receive compensation at time and one-half his regular rate of pay where he works in excess of 12 hours in any workday or in excess of 56 hours in any workweek.

Copies of such collective bargaining agreements, and any amendments to them, must be filed with the Administrator of the Wage and Hour and Public Contracts Divisions, New York City. Naturally, the employer must keep copies on file himself, as well as ordinary work records, regardless of contracts.

CHICAGO PRINTING IS BIG BUSINESS

● Is Chicago the printing capital of the country? According to the last census of manufacturing (in 1939) it had passed New York City in volume of gravure and general job printing. Today's volume is a matter of guesswork and opinion, but it looks safe to bet on Chicago's supremacy in the field.

Printing had a very humble beginning in Chicago. When John Calhoun moved there from New York City with his printing press in 1833, the year that Chicago was incorporated as a village, he didn't amass a fortune but he did establish the first printing shop. His reasons for the move are obscure. He left behind a community of 200,000 people whose intellectuals boasted of such literary lights as Irving, Cooper, and Bryant. But Chicago couldn't do any boasting. It was a dismal place of forty-three houses and less than two hundred inhabitants at the foot of a river unceremoniously referred to as the Garlic Creek. It was almost indistinguishable in a sea of mud.

In those days most printers published a newspaper along with what little job business they could obtain. The two ran hand in hand. It was natural that John Calhoun would start a newspaper. Soon after his arrival he founded the *Chicago Weekly Democrat.* Calhoun's identification with the paper was a comparatively short one. He sold it to "Long John" Wentworth, who was destined to play an important part in the future city's history.

Outside of a newspaper, there was little to keep a printer going. Nationally distributed magazines, telephone books, and mail order catalogs were still beyond the horizon. Checkers and debating were the main pastimes that engaged the male citizenry. A debating society raged nightly in old Fort Dearborn, and long hours of oratory were devoted to the policies of Andrew Jackson. Card playing was wicked but the local sports indulged and dipped their tin cups into open casks of whisky. It eased the cares of building a city out of the mud.

Chicago was held back by the lack of an adequate harbor. Shifting sands blocked the entrance to the river, and lake boats were turning to Milwaukee and Michigan City. One of these two cities seemed destined to become the gateway to the Northwest. The problem was discussed in Congress. The future printing center was at the crossroads of its destiny. An energetic young politician, Stephen A. Douglas, favored the mouth of the Calumet River, fourteen miles south of Garlic Creek. With equal enthusiasm a young Army engineer insisted that the outlet of the Chicago River was the logical place. He won his point. His name was Jefferson Davis, later the president of the Confederacy. The harbor became a reality and Chicago zoomed ahead, with printing keeping pace.

In those early years, presses were run by hand. It was not until 1843 that John Wentworth procured a small steam engine and introduced the first power press in that section. Fonts of type were not abundant and jobs often waited for the letters being used on other work. Calhoun's first shop had been a

family affair. His wife read proof and smoothed the printed sheets with a flat iron while her husband inked the form and pulled the impression lever.

In the intervening years between 1833 and today, the printers have played an important part in the city's growth. One hundred and thirteen years of progress are now history. John Calhoun, if he could take a look around now, would no doubt be amazed at the change.

Thirty million dollars are going into expansion projects of Chicago printers. Still other millions will be spent on machine replacements. "Printing is a *Big* Business," especially in Chicago. From the architect's board, the following firms are among those which are rapidly turning war-restricted plans into reality:

W. F. Hall Printing Company, new buildings and equipment to cost between $3,000,000 and $4,000,000. I. S. Berlin Printing and Lithographing Company, new plant to cost $1,500,000. American Colortype Company, new buildings to cost $1,000,000 or more. R. R. Donnelley & Sons Company, a $1,000,000 addition to one structure and another building to cost millions. Regensteiner Corporation, an addition to present structure and a new building, an investment from $1,000,000 to $2,000,000. Newman-Rudolph Lithographing Company, a new building to cost $1,900,000. Eight-story structure for graphic arts will be erected by James T. Igoe, at expenditure of nearly a million dollars. American Coating Mills, new building and equipment, $1,000,000. Central Envelope and Lithographing Company purchased building for enlarged plant. Kable Brothers Company (Mount Morris, Illinois) will add to present structure and increase equipment substantially. The Chicago *Tribune* is building additions to its present mechanical department which, plus equipment, will cost $6,000,000. The Chicago *Sun*, a building and equipment to cost $8,000,000.



In a particularly ambitious mood G. H. Petty designs SIX covers!

Inspired by a recent I-P Typographic Clinic, and not content with a single reset design, Mr. Petty . . . who is with the Weimer Typesetting Company of Indianapolis . . . recently turned out SIX suggested cover ideas at one sitting. For his subject he chose "Chats," the excellent house magazine published by the Clark-Sprague Printing Company of St. Louis. Mr. Petty's efforts were not intended as criticism of this publication's covers but were only to demonstrate how the same copy can be presented in a variety of ways . . . with the use of nice types, some rules, ornaments, and the "know how." The originals were in an assortment of interesting two-color combinations.



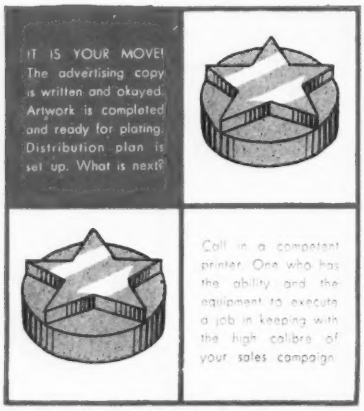
-another Second Color that Works Wonders

By GLENN J. CHURCH

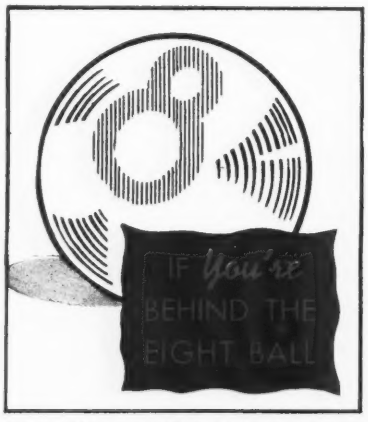
● SYMBOLICAL of danger, fire, action . . . red possesses an attention-compelling force unapproached by any other second color. No wonder, then, that it is by far the most popular choice. The supposedly-humorous expression "Use any color for the second color just as long as it's red" has real significance.

Startling realism can be attained through the proper use of red. Used as a symbolical color, red can be unusually effective. Red can "make" or "break" a printed piece. For with all its good points, red can go far astray if used with poor judgment or with lack of discretion.

Red is a striking hue, and its intensity is brilliant, but its value . . . its contrast with white paper . . . is not strong enough that it can be used for small type, even in reverse. Its use against a black background also is lacking in legibility. A third fault is its tendency to produce a garish effect when used in too large masses over too great an area. Examples on this page demonstrate qualities which make discretion necessary when using this color.



The tone value of red . . . its contrast with white paper . . . is not sufficient to make it suitable for printing small type, even in reverse



Red lettering on a black background is not usually advisable. The effect is striking but lacking in legibility . . . the prime requisite of type



Startling realism can be attained with red. Also demonstrated here is forceful emphasis put on a single word printed in this second color



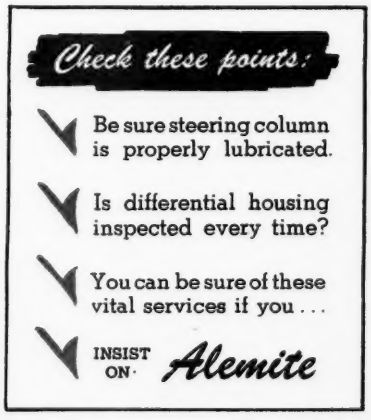
Red can "make" or "break" a printed piece. Sparingly used red achieves its greatest effectiveness. Let your good judgment be your guide



Overuse of red usually produces an unpleasing garish effect. Avoid solid red in large masses covering extensive areas of the printed design



If red is to be widely employed, use a design of delicate lines, use Ben Day tints, or screen the design down to a fraction of its full tone

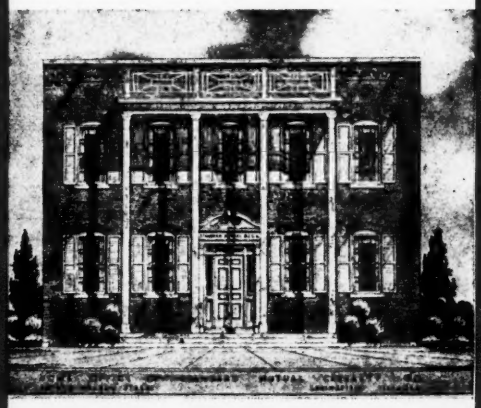


No second color can equal red when it is used as an accent repeated throughout a design. Red animates the design, adds to life and interest

Red can best be used sparingly, as for an occasional word in a line of display. Its contrast with the accompanying black type is impressive; it puts forceful emphasis on words printed in the second color. Make good use of this second color . . . no other can work more wonders.

ANNUAL REPORT

January 1, 1945



STANDARD MUTUAL

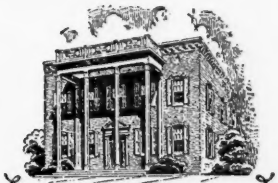
CASUALTY COMPANY

SPRINGFIELD, ILL.

An Old Line Full Legal Reserve Company

AUTOMOBILE INSURANCE

Exclusively



HOME OFFICE FIFTH AT JACKSON STREET

ANNUAL REPORT

January 1, 1946

STANDARD MUTUAL CASUALTY COMPANY

SPRINGFIELD, ILLINOIS

An Old Line Full Legal Reserve Company

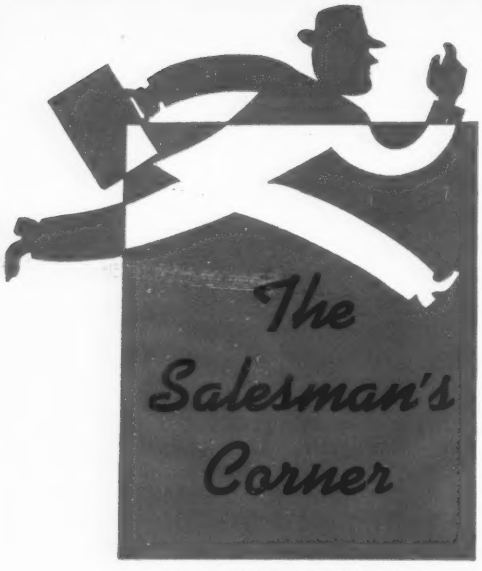
Automobile Insurance Exclusively

Typographic Clinic . . .

An unharmonious picture resulted from using six decidedly different styles of type for a cover page. It is difficult to understand for what effect the designer is striving when a type face like Broadway is combined with Phenix to print the company name. Further poor selection of types is revealed in use of two kinds of script. The same lack of unity is displayed in the decorations. Braces by "Annual Report" were designed to accompany more traditional type faces than the Balloon bold in which the line is set. Likewise, the pen-like scrolls used for breaks have no relationship to modern types used here. There is an inconsistency in the letter-spacing—the tall, slender letters of "Standard Mutual" should have been opened up, the remainder of the firm name in an extended Broadway type is excessively open between letters. THE INLAND PRINTER has always warned against too obvious an emphasis on the "pattern" when arranging lines, words, or letters of type.

Revealed in the line drawing is the impression of Colonial heritage of the company building which inspired selection of a type face recent in vintage but old in style. The one style is used throughout. It is dignified, impressive, and carries the effect of stability that is wanted wherever financial responsibility is involved. The resetting is "cleaned up"—rather than scattering the type all over the page, the white space has been distributed in a more pleasing and conventional manner. Three factors have contributed to making this cover page design a better one: use of one family of type, improved distribution of the white space, and the restrained decorative effect of the two bands of "palm leaves" which are appropriate for an insurance company.

By Ben Wiley



By FORREST RUNDELL

● IN SPITE of the building material shortages stores are blossoming out with new fronts. Some are old establishments, others are new stores bent on drawing trade away from their better known competitors. Old or new, they are laying out cash for the same purpose: to attract enough new business to pay for the new front with interest.

The writer recently heard a very amusing true story which illustrates the sales value of a good front. Two insurance salesmen were competing for a $75,000 policy. Jake represented a large, well known company; the other salesman an old line company, well managed and sound as a dollar but small beside its competitor. Jake thought he had his friend Sam sewed up for the $75,000 policy. To his chagrin Sam announced that he was signing up with the smaller company "at a better rate." Jake flew into a simulated rage. "Why, Sam! The idea of you, a good business man, buying cheap insurance like that! You come with me and I will show you the difference between cheap insurance and the real article."

They got into a taxicab and drove out to the insurance district (this was in New York City). There they pulled up before an imposing skyscraper with the company's name on a bronze tablet by the door. Inside was an impressive lobby with banks of elevators on either side and a general atmosphere of prosperity over all. Obviously the building housed hundreds of offices. And to complete the illusion Jake conveniently forgot to tell Sam that the insurance company did not own the building but simply rented offices there. "You see what I am offering you, Sam, high class insurance. Now I will show you what cheap insurance looks like."

They got into the cab again and drove to a different section of the city. Here nestling among manufacturing lofts, stores, and miscellaneous offices stood an ordinary appearing building with the smaller company's name by the entrance. "That's what you get when you buy cheap insurance," said Jake. "They rent a room here." The remark was not too near the truth but Jake was never one to understate his case. He could have shown Sam several floors occupied by the rival company.

But Jake had made his sale on the basis of front. And Sam thanked him with tears in his eyes for saving him from buying the "cheap insurance."

From the buyer's angle it is unfortunate that all sales cannot be made solely on the basis of quality and utility to the customer. But the human mind does not work that way. We all tend to take a person at his own estimate of his importance. Ditto institutions or businesses. Given two printing plants of equal ability, the one which puts up the better front always has the advantage in selling a stranger. The better front inspires the same sort of confidence that enabled Jake to sell his policy in the face of lower price competition.

Furthermore, the need for a good front is greater now then ever before. New buyers among returned veterans are coming into the market. Reputation does not mean so much to them because they were not around buying while reputations were being made. Front has more than its normal share of influence.

How does a printer go about putting up a good front? Only a few can own their buildings. Heavy machinery restricts others to buildings constructed especially for printers' use. Whatever the printer located in such a building does to put up a more impressive front must be done to the front office.

The writer knows of at least one firm which has opened many accounts through the impression that its front office makes. Probably the most important feature is a reception room with a number of wall cases which display samples of the firm's best work. These cases are kept dusted and the samples fresh. The furniture is good, in excellent taste, and the whole atmosphere is one that reflects success.

Other firms make a point of keeping the shop neat and new looking. Here fresh paint and elbow grease count. Regular painting in battleship gray, plus steady polishing of the bright metal parts, gives the machinery a new appearance. And keeping the shop in the proverbial "apple-pie order" suggests that the product will be as clean and tidy.

On the other hand if the printer is so unfortunate as to have his entrance on a dark hallway leading from the freight elevator he will do well to keep his customers away. As a matter of fact, many buyers never come near the plant that does their printing. The buyer may have no time to spare for a call. He may not care what the plant is like so long as the work satisfies him. For such buyers the printer needs to build up a sort of traveling front; one that will come into the buyer's office and impress him with the plant's high standard.

This can be done even by the most dismal appearing shop. The first move is to start an original and impressive advertising campaign. The syndicated material won't do. Danger of a prospect receiving identical mailings from several printers is too great. A buyer addressing a printers' group once said, "I like to receive the printers' advertising, but please make it worth reading. And don't send me syndicated stuff. I have had four of those folders with the horses on the front page this month and I don't want any more. I am getting a bit tired of horses."

If the printer wants his prospects to think of him as doing superlative presswork let him mail samples of his best presswork. If he is looking for a reputation as a typographer the mailings should be models of fine typesetting. But don't let him forget that the advertising he sends out is the front he is putting up so he should make the most of it.

Recently a New York printer forgot this. He sent around a sample of paper with the announcement

On his way out

I like the story about the salesman who always kept his hat on while working at his office desk. When kidded about it he shot back: "That's to remind me that I have no business being here."

—Charles W. Crowley
Life Insurance Selling

that he had X reams of it in stock and sufficient press time available to print it. In these times this ad should have brought in a lot of business. Maybe it did. But our informant, a cultured gentleman in the religious publication field, said ruefully, "I wanted to take him up on the proposition but his printing stunk so I didn't dare." Clearly this printer's front was up a dark alley.

Even if a printer does not believe in direct mail advertising for his own plant he can make his service printing give his customers the feeling that he is important. Let him make his letterheads models of fine design and printing. The quotation blanks, envelopes, invoices, and the statements all offer opportunities to impress customers. Watch the handling of proofs. *Good* clean proofs build prestige. Put into a well designed and printed envelope they attract favorable attention.

Another step in creating an impressive front is the hiring of a really good telephone operator. Important business houses set a high standard in the handling of telephone calls. A buyer comes to recognize this standard and judges every firm he calls accordingly. The telephone operator should be pleasant, charming, and business-like. And everyone else in the plant who talks with customers should polish his telephone manners.

Through appearances in public both the firm and its members can help to build an impressive front. In cities where printing exhibitions are held the firm should always exhibit. It should try to persuade customers to let it put its own name on the best pieces it prints for them. Donating an occasional printing job to some society whose members are prospects is also good practice.

Salesmen and individual members of the firm should follow up every opportunity to keep the firm name as well as their own before the public. "Joiners" are valuable here. A particularly good speaker can get engagements discussing interesting phases of printing before business societies. Talking before school classes builds for the future. And anyone good at writing can get his name before the public.

Again: as many of the contact and the executive force as possible should become active in the work of their local trade association. The more active a person is the better he becomes known throughout the trade. And the better he becomes known throughout the trade the more impressive the front he puts up becomes to outsiders.

What Kind of Spelling Do You Like—Conventional or Fonetic? • By Edward N. Teall

When Theodore Roosevelt advocated phonetic spelling thirty-five years ago, people were not ready. But a new generation has come into power, a generation which has streamlined many phases of life to make these phases efficient.

● That quote is the first paragraph of a circular from Iva Doty of Los Angeles, California. Miss or Mr. Doty, acting as spokesman for the teachers of the nation—whether officially or voluntarily I do not know—urges them to rise in their might and work for "efficient language" through "logical, fonetic spelling." The appeal is:

> Let us teachers, throughout the nation, stir up an interest in having the whole dictionary overhauled and spelled phonetically. Forward-looking British educators will surely join our cause if they are approached in the proper way by our national educational authorities. Of course, we shall have opposition on both sides of the water; but we can overcome it. If we work, talk and write, others will join us, and sooner or later, popular demand will cause the schools to teach logical [fonetic] spelling.

Well, there's nothing that draws a crowd *like* a crowd! Of course, the underprivileged children already write phonetically (but with their own phonetics, not a teacher's). Whether the fairly substantial citizens will be glad to have their children educated to what some of the tougher ones might call guttersnipe spelling is fairly-plus questionable. Would you like your Harvard-booked boy, on vacation, to write "He ate ate peeces of py, and felt like a loaded frater all nite"? ("Frater" and "nite" are in the reform lists.)

Perhaps you would, if you read the pamphlet "Better Spelling in a Post-war World," by William Russell, MS, of Athens, Georgia. He says it is easy to understand why wars begin in Europe, where people are so crowded in together and have so many languages: "Thru difference in language peoples become more aware of being different in nationality, and this feeling contributes to war." That's true; whether it's true that writing "ruf" for "rough" would help make the nations love one another is "something else again." (For "roof," I suppose we should write "rufe.")

I do not wish to poke fun, even clever fun, at the simps (short for the "simplified spellers"). To begin with, I think their whang at the ETYMOLOGY argument is good. My respect for that argument has dwindled over the years; so, as Mr. Russell might possibly say, there's hope for my complete reform—if I live another century or two.

Etymology is a fascinating subject of study. It is quite a useful one, too. It gives you the history of words; their relations, one to another, and the expansive, precise or figurative senses in which they can be and are used. Knowledge of etymology increases both power and clearness in expression (if you don't let yourself get bogged down in fancy words. Some of the folks who read this actually won't be quite sure, I bet you, exactly what "etymology" means.) Along with comparative philology, etymology is a training in knowledge and power.

Naturally enough, Mr. Russell quotes no authorities in favor of holding our spelling on an etymological basis (if it *is* on such a basis!), but he does quote Max Muller, Walter W. Skeat, and Sir James Murray, editor of the O.E.D., on the opposing side. (Noah Webster is quoted, too, but I understand he was no very great shakes as an etymologist, in spite of all the magnificent work he did in fixing American English.)

Other authorities, principally college professors, are quoted in favor of spelling reform; I particularly like the quote from Dr. Austin M. Patterson of the American Chemical Society, who speaks of "the relation between the spoken and the written word." In that simple phrase he goes straight to the heart of the subject. *Is* there such a relation, and is it to be taken as a true guide—or is it fact that spelling and speaking are two different things?

If the chemist is not enough to swing you, try this one from Dr. Percy M. Dawson of the Duke University School of Medicine: "Mr. Russell's effort to ameliorate the spelling of English words is very commendable. [I dislike intensely that word "very."] One of our greatest spelling reformers was Mr. Noah Webster. It is time that another long step be taken. . . . It would make us seem less foolish to foreners and also make our language easier for us to lern."

All of which I think is piffle and nonsense. I don't doubt that Dr. Dawson is sincere, but I think he is mistaken. Not that I care if he and his children write "inclosure" for "enclosure," "sulfur" for "sulphur," "stedfast" for "steadfast." That is

all okay by me. But when it comes to "thot" for "thought," I think they are getting out of bounds; "t-h-o-t" does distinctly not say "thought," pronounced (in *my* circles) as "thawt."

"Glycerin" instead of "glycerine"? I certainly have no objection! "Catalog" for "catalogue"? I don't like it—*just because I was not brought up that way.* "Center," "theater," "armor," instead of "centre," "theatre," "armour"—what's it to me? One is British usage, the other is plain Yank. I'll take either one the people choose. "Tonite" I detest. "Foto" for "photograph" looks lazy. Both "maneuver" and "manoeuvre" are silly words. If you write "surprize," how do I know but what you'll be writing "ize" for "eyes"? This thing spreads like measles.

Let's see how the reformers work.

In the first place, the difficulty with spelling as it now stands and has stood since your great-granddaddy was in diapers is that is has to represent several score of sounds with twenty-six letters. Take short "i," for example; we have its sound represented variously, as in "bit," "busy," "build," "women." Short "e" sound occurs, with different spellings, in "bet," "head," "said," "bury," "leopard," "heifer." Mustn't that be a headache for a foreigner, say a Chinese, trying to learn English? And the vowel "a" itself is made of these sounds: "a-a-e-e." It starts with open "a," and trails off in long "e." Long "o" is made of the sounds of "o" and "oo." But "oo" in "blood" is pronounced like short "u," and in "book" it has quite a different sound. And then again, the sound of short double "o" in "book" is exactly that of the "u" in "put." And "u" in "music" is pronounced like "yu." Wurra, wurra, where do we get off at? And can the reformers truly give us something better?

Now, when we come down to the working phase of it, I wonder why the reformers don't follow the same piecemeal style in working on the public that they do follow in selecting words on which to work. For some reason, they don't take a whole vocabulary and push it with the public—at least, so far as I know. They don't invest a few million dollars to make a new dictionary, put it on the market, and let it compete with the old Merriam Webster, the Standard, the Century, and the other popular word books.

That would be the courageous way; if the book suited the people, it would bring profits, and if it did not, well, at least we should have had strong, honest light on the subject of English spelling. It's one thing, you know, to rant about the difficulties of spelling and the possibilities of reform, and another thing to have your child begin to spell like an uneducated and indifferent person (as, to be sure, a good many college teachers and some business high-ups now do).

It seems to me that if the reformers could persuade one school or college in each state, or even one in the whole nation, to teach its students to use reformed spelling, they would make a starting score, better than the present goose-egg. If one big business concern could be induced to make a real, wholehearted, one hundred percent experiment in this field, the idea of spelling reform would have a genuine test. It takes no courage and not much of brains to write circulars and pamphlets about spelling reform, but it would take courage to make such an experiment.

P. S.—We'd be most happy to have you write in and tell us whether you think spelling reform would bring peace to this troubled world, or not—and whether you believe a national referendum would show that the people want a new system of spelling. How would *you* vote?

NUMBER 32 OF A SERIES OF TOPFLIGHT CRAFTSMEN

Edward H. Christensen



PRODUCTION MANAGER
CENTRAL TYPESETTING AND
ELECTROTYPING COMPANY
CHICAGO, ILLINOIS

★ Edward H. Christensen, president of the Chicago Club of Printing House Craftsmen, first became internationally known in printing circles while he was editor of *Share Your Knowledge Review* several years ago. He quit the editing business because of the pressure of duties as president of the largest club in the International Association.

Born in Chicago, Ed went to school in Genoa, Illinois. During his high school days he devoted his spare hours to learning the art of typography in the office of the Genoa *Republican,* whose publisher "loved type and was a real printer," so Christensen states. It was from that publisher, C. D. Schoonmaker, that he "learned to enjoy fussing with type to make it work more effectively."

In 1919, following high school, he started to work at the Central Typesetting and Electrotyping Company, in Chicago, which later merged with the W. F. Hall Printing Company. He has stayed with that plant, having served successively as compositor, foreman of the magazine department, the assistant composing room superintendent, and as production manager, his present capacity. Slide rule in hand, Ed is famous for his talent as an estimator of copy.

Ed joined the Chicago Club of Printing House Craftsmen in 1934, became active by serving on committees, and in 1939 he took a job which is no sinecure —that of editing the *Chicago Craftsman.* Then because he was on the horizon, willing and able, he became editor of the *Share Your Knowledge Review.* Elected first vice-president of the Chicago Club in 1944, he succeeded to the presidency in 1945.

A commendable weakness is Christensen's hobby. He is addicted to buying books, not because he is an avid reader but because he is a lover of fine printing. So, if a book is handsomely turned out, he buys it and studies its typography. He takes active interest in all the affairs of the Society of Typographic Arts; also the Society for the Advancement of Management; and he recently joined the Old-Time Printers Association after more than twenty-five years in the printing business.

By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

THE PROOFROOM

"ACTIVE SINGULAR"!

What in the world does this line from the item "Mechanics of Language," April, page 62, mean—if anything: "Yes, it could also be active singular 'to a white hen' "?

The line as printed was void of meaning. Whether it followed copy or was just one of those things known as p.e., I don't know. Either way, it was a mess. I had been speaking of the Latin word "gallina," a hen. In the genitive singular and the nominative plural ("of a hen," "hens") it would become "gallinae." After noting this fact, I *meant* to add: "Yes, it [gallinae] could also be dative singular, 'to a white hen.' " But either (1) I suffered a slip of the typewriter, (2) an editor changed it, or (3) the compositor set the wrong word and the error was not caught when the proof was read. A comma after "singular" was also among the missing.

I hope the *Proofroomers* who did not write about it were as forgiving as the few who did. It's all in the family, you know!

(Note from proofreader: It was Number 3. Mr. Teall's copy is too interesting. And white hens are singularly active this season.)

BOTH SOUR!

For heaven's sake, tell me what's the diff between citrus fruits and citrous fruits?

It's the difference between an adjective and my pet NOUN OF IDENTIFICATION. Webster labels "citrus" as a noun—as clearly as type can do it. "Citrous" is an adjective derived from that noun. Yes, I know Webster gives "citrus" as an adjective, too: "pertaining to the genus *citrus*." That's where Noah Webster and ENT part company—definitely and irrevocably. I think even when a noun is *used as* an adjective it is still a noun—that good old NOUN OF IDENTIFICATION, whose adoption by the World of Print would solve so many tough problems for everybody. It would be an atom bomb working for the good of humanity, without a bit of harm in it.

POLAR CAPITALS

Which is correct, "North Pole" or "south pole"?

The only possible answer is, whichever fits in with the general style of an office or a particular piece of work. I myself like the "capital of respect," as I call it, and would write "North Pole," "Arctic Circle," "Tropic of Capricorn." But, truth to tell, I do not easily write "the Equator"—and that is simply not logical or reasonable. In these matters the really important thing is to be consistent. Style can easily be overdone, but it certainly is important—almost necessary—to have some sort of a system, and make a habit of it.



A Type-Fitting Table that starts where most other charts leave off

John C. Meyer & Son, Philadelphia typographer, has just published a handy-sized (6¾ by 5¼ inches) plastic bound type-fitting table the cover of which is shown above. While most efforts along this line confine themselves to lower case letters in body type sizes, this comprehensive chart covers capital letters as well, and includes display sizes up to 36-point. Four sections cover the wide assortment of Linotype, Monotype, Ludlow, and foundry type facilities available at this progressive trade composition house.

A PAIR OF—

When I first saw the sentence in a pulp magazine, "He was not as striking a figure in his faded levis as he had been in the rig he wore at the dance," I had to give "levis" a double take before I got it. The manufacturer of these overalls calls them "Levi's," with capital "L" and apostrophe. (His own first name is "Levi," and that's where the word comes from.) What do you think of it?

With the letter came a tag or ticket detached from a pair of the overalls. It carries a display line, "This is a pair of Levi's." Of course the manufacturer's way of naming his goods is his own affair and not at all the querist's, except as an abstract question of style. The quote from the magazine shows, however, that the word, without typographical distinctions—just plain "levis"—is being used as a common noun. If the querist is, as we suppose, a proofreader who encountered the name in his work, his only proper concern is to follow the customer's (the manufacturer's) copy. If the world should make its way into the dictionaries, the proofroom situation on it would change.

PROBLEMS OF SPACE

Ordered to cut a 6,000-word manuscript one-third, I took out exactly 2,000 words. But when it came back in type I found I was rather seriously off the mark from what the boss had wanted. Can you give me a steer as to how I went wrong?

Translating copy-space into print-space is not easy; it calls for expert calculation. To become an expert, one needs skillful coaching—and a lot of experience in trial-and-error. One argument used by advocates of spelling reform is that it would save space; but any printer knows that such saving would be too small to matter much. The saving of a few letters in a line would be more likely (in the long run) to open up the line spacing without gaining a line; and what gain there might actually be would many times be wiped out by the mere shortening (not removal) of the last line of a paragraph.

Actual word-counting wastes time, and the results are not sure, because the line, not the word, is the working unit. The professional space calculator uses tables that, as I understand it, are based in fact and effect on areas (page units). My own experience happens to have been editorial rather than mechanical, dealing with text values rather than with the mathematics of space; but one of my earliest lessons, given me by one of our greatest American newspaper editors, was that in cutting (especially in type) it is much better to slash out solid chunks than to pick a word or phrase here and there; it saves cost of resetting, and, if done judiciously, actually leaves the article in better shape. (Of course, such cutting *should* be done in copy, before there are any composition costs to be considered. But sometimes the situation changes in the interval between decision to use an article and the moment when it has to be run.)

Really, all that is to be said here is that calculation of space is a technical specialty, in which (in book publishing) the editorial and manufacturing departments must coöperate.

A CASE OF SYNECDOCHE

Is it correct to call a ferryboat a ferry?

It's good enough for the dictionaries, and for a great many people—of whom I happen not to be one. In fact, to me it seems a good example of the working of semantics—you know, a word that means one thing to one person, and something else to another person. For example: I was surprised, when I went to Pittsburgh, years ago, to write editorials for the *Post-Gazette*, to hear the folks speak of "the wharf," meaning nothing at all but the river banks—not buildings. Go to the dictionary, please, and look up "synecdoche"; also, just for fun, "metonymy."

THE FOREMAN IS ALWAYS RIGHT!

Our proofroom foreman orders us to make "bona fide" roman, "bona fides" italic. Is he right? And if so, why?

Because the ablative expression, with "fide," is sufficiently common in use to be considered a thoroughly anglicized form, while the nominative (with "fides") is still straight Latin. There are some fine "slants" into which nobody but the scholar and the lexicographer needs to go; for us proofreaders, what I have said is enough, as a guide to correct marking.

BOOBY TRAPS ON THE PROOFS

I call the following a good example of proofroom booby traps. How does it strike you?

The letter quotes a sentence that appeared on the proof as: "The cummin is a plantlike fennel." The operator set it so, and the proofreader neither corrected nor queried it. The fennel *is* a plant; the sentence as it was typed made a foolishness. What the writer meant say is: "The cummin is a plant like fennel"; that is, resembling fennel. If the reader was alert, he caught it; if he read mechanically—well, then the booby trap got him.

"BEFORE" CAN BE FUNNY!

I heard someone tell a kid to "Put that toy away before you break it." Is that a quirky one?

Yes, it's one of those things to have fun with—and learn a wee bit of a lesson from, too (if you don't mind my toying with the prepositions). If the boy puts the toy away before it gets broken—well, it won't get broken; so "before" dangles hopelessly. A gentleman whose wife remonstrated with him for "smoking one cigarette *after* another" retorted, "No, I smoke one before the other." If you don't smoke one *before* another, there just isn't any "after"; is there? So I, for one, can't get any further with this problem in grammetaphysics than to say, This "before" is a "funny" one.

QUESTIONS *It's a Quiz*

Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 72?

1. **What is** the latest wrinkle in mounting cuts so that they will really hold, and be trimmed flush all around?
2. **Most industrial** poisoning, as in the printing industry, is caused by noxious materials being swallowed. True or false?
3. **What have** the type faces Cloister, Eusebius, and Centaur in common?
4. **The silk** screen process is largely a hand operation in its "presswork." Why?
5. **What's a** "tie-up" slug?
   a. Slug used to tuck in string when a form is tied up.
   b. Slug used in newspaper work to denote heads and sequence of takes.
   c. Slug having slot in which string fits.
   d. A slug that is stuck in a linecasting machine.
6. **In the** last four years, the trend in type faces used in advertisements in magazines like **Vogue** has been from light types to medium weights. True or false?
7. **Why are** foundry chases larger in frame size than press chases?
8. **Now that** the war is over, how much of the 300 millions in government printing machinery has been declared surplus?

SAME OLD STORY!

I had to pass this in a cut-line, but it gave me the shivers: ". . . ten former soldiers, each of whom have had at least two major operations . . ." Did I take my licking too tamely?

I don't think so. "Each have" is certainly bad grammar. Here we meet once more our old friend "dominance of the plural idea." (Isn't it really just a poor alibi for ignorance or carelessness?) But in newspaper work time is precious, and the one way to conserve it and improve the quality of the work would be to hold the editorial gang responsible for such matters. The writer of the line is, to my way of thinking, the one who should have made the change. A caption writer should be able not only to go fast, but to go at high speed with a minimum of error.

PROPHECY AND PRACTICE

A proofreader queried an author's spelling ("sp. varies") because he found both "practice" and "practise" in the text. The author spelled the word, as noun, with "c," and as verb, with "s." Is there worse to be said of this than that it's old-fashioned?

The big Webster enters the noun with the "c" spelling only; the verb, as "practice, practise"; that is to say, either form is correct, but the "c" form is preferred. The similar distinction of "prophecy, "prophesy," is still universally observed.

WHERE WORDS COME FROM

What sort of word is "radar"? Is it good—real—English?

It's a made word. It comes from *ra*dio *d*etection *a*nd *r*ange: ra-d-a-r. Get it?

YOU TAKES YOUR CHOICE

Should I pass "There was a mortar and pestle," or make it "there were"?

With the plural verb, it would be more grammatical to make it "There were a mortar and *a* pestle." But that's affected. What actually happens is that we compound it *in our minds*, as if we were saying "There is a mortar-and-pestle." We don't need to do it in the type; to me it seems quite okay to say "There was a mortar and pestle." Rise in wrath, you Harvard men!

CHALLENGE ACCEPTED!

Comment on the compounding in these (and don't go overloading them with quotes as everybody knows that they're quoted): A glider crash landed on a roof; a large scale movement; low hanging clouds; seemingly endless struggle; a mortally wounded man; three widely separated cities; a double pronged offensive; the now weakening attack; best known preacher. Some I picked up with hyphens, some without; I have written them all without, and challenge you to say which should have hyphen and which not. You're not the only one who is able to make a Hans Wagner pickup.

Or, more modernly, a Dodger Pete Reiser or Cardinal Marion pickup and snapover. (Incidentally, I never shook hands with a guy sporting a fist-acreage to match good old Honus's.) Well: It was not a glider crash that landed on that roof; it was a glider that crash-landed. It was not a scale movement that was large; it was a large-scale movement. It was not a matter of low clouds hanging, but of low-hanging clouds. It was not a pronged offensive that was double, but an offensive that was double-pronged. In "mortally wounded man," "widely separated cities," "seemingly endless struggle," the meaning is perfectly clear, the words hook up just one unmistakable way. "The best known preacher" *might* be taken to mean "the known preacher who is best"; "the best-known preacher" could mean only one thing, "the preacher who is best known." Remember, there's a vast difference between two words being welded in the *attributive* position and the same two words being used *predicatively*. (A thing that is *worth while* is a *worthwhile* thing. The *first-aid* station gives *first aid*.) Think that one over; it's simply *vital*, in compounding. You thought you had me in a trap, but the whole thing is a mess of nonsense. The tragedy of it all is, there are so many persons who simply will not use their natural endowment of brains in these matters of English grammar.

CONCEALED COMPOUNDING

Is "playboys and girls" correct?

In the sense that almost anybody would get the meaning—yes. In respect of scientifically exact expression—no. It makes "play" apply to both "boys" and "girls," without indicating the intent of such dual application. To me, it seems much better to present the expression with unmistakable precision, thus: "playboys and playgirls." Even a mischievous critic would be stopped cold by that; and it is not awkward, clumsy, stilted, or affected—it is in no way or degree conspicuous. Of just such small matters is the art of good expression constituted. True art, it seems to me, leads to a result that conceals the mechanical means and presents a product complete and effective as a whole.

BUTTON YOUR SENTENCES

Is this good expression, "What I want to do is get away from here"?

No; it should be, "What I want to do is to get away."



You Don't Need Artwork to Get Unusual Effects!

● Here are but a few of the many out-of-the-ordinary effects which can be achieved mechanically without using a single line of artwork.

The fresh, modern type faces available today look nice in themselves, of course. But why not dress up your advertising with something a little different? Add some punch! Make *your* advertising *stand out*.

Instead of solid type, try screening the letters with a straight halftone screen or one of the various patterns which most photoengravers and offset platemakers have on hand. You'll get a two-color effect with one-color printing.

"Reverse" plates are always effective. Vary them occasionally by using a screened background instead of the usual solid background.

"Shadow" effects are striking. They lend emphasis to the typographical display affected, as well as being a pleasant relief from the straight type impression.

Regardless of the effectiveness or ineffectiveness of your printed advertising, remember that you pay just so much for paper, ink, presswork, and postage. You might as well make the most of your investment. Use the ideas illustrated here for all they're worth!

by Glenn J. Church

PRESENTLY—

I heard a radio speaker say "funds presently available." Would that be considered good English?

It all depends on what you mean by "presently." As for me, I was brought up to regard it as meaning "indefinitely soon." When I first heard the late Wendell Willkie use the words in the sense of "now," it really sounded barbarous. The radio speaker may have meant "funds soon to be available," or "funds now available." You see, it's a straight-out matter of SEMANTICS. In a world where one man's joke is another man's tragedy and one's poison is another's meat, there will always be such variances in use of words—and the "answer" is, use words that say exactly what you mean and can't be misunderstood.

TO AND TO

I am told it is not worth while to reset a line in order to change such an expression as "He knows how to hunt and paint pictures" to "He knows how to hunt and to paint pictures." Right?

In some kinds of work it would not be worth while; in others, it would be very much so. Without further data as to the exact situation, there is this to be said: *It's a matter of coördinates.* In the sentence as given the two verbs, "hunt" and "paint," are paired, with "pictures" as object apparently of both. That is, "he" is said to know how to hunt pictures and how to paint pictures. With the second "to," the meaning is brought out precisely: he knows two things—first, how to hunt (game), and second, how to paint pictures. This is one of those situations in which the writer has to choose between doing his own work and letting the reader do it for him. Distinct identities would be still more surely marked if a comma were used, thus: "He knows how to hunt, and to paint pictures." But modern writers and readers seem to be too indifferent to appreciate exact punctuation.

IN THE MARGIN

How much use do you make of a stroke, either straight (vertical) or slanting (oblique) in the margins of proofs?

Old-fashioned proofreaders used carefully to run their markings straight out from the line of type, and the stroke, either vertical or oblique by the happenchance of individual taste and training, was used to separate the individual marks. In theory at least, if not always in practice, I like this way of marking lots better than the scattering of marks up and down the galley, with lines hooking each to

the exact spot of the error it corrects. Such lines have a way of crisscrossing and causing confusion; the compositor loses time in matching them up, and the chances for new error multiply as the pattern becomes more and more confusingly complicated.

On galleys with many errors, the small verticals or obliques make for neatness and sureness; on a galley with few marks, it is often "good business" to use such a stroke, to make sure that some small mark like the comma or the hyphen will not be overlooked.

Some readers use left-margin space for corrections to the first half of a line, and mark the other half of it on the right-hand margin. I myself slightly prefer placing all or at least as many as possible of the marks to the right. An important point here is: There is no scientifically fixed method, no positive right and wrong. Each reader has his own way, and the test of it is not a textbook "rule," but the ease and sureness of the style when the galleys go back to the machine.

OKAY, BUT—

We say "three-day-old infant," "three-year-old horse." Doesn't it follow that "six-month-old child" is the correct form? Our customers insist on "six-months-old."

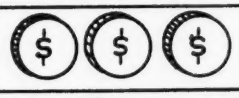
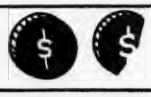
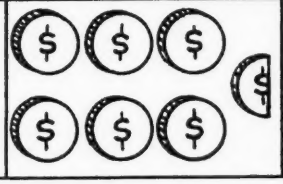
Remember, the customer is always right—so long as he pays his bill. And that is not a basely materialistic view. A man has a right to buy what he wants (within reason). It is formally correct to say "a six-foot high jump," "a three-year lease," "a one-ton truck," "a ten-story building," "a six-man team," "a thousand-foot mountain," "a 300-page book," "a two-grain pill," "a three-strand rope," "a seven-car train," "a four-horse team," and so on and on and on. B-U-T I say frankly there are times when I switch away from this soundly established usage. "A two-pound package" comes easily and naturally, but I could write "a six-months-old baby" without a qualm in my language nerves. Why it is so I don't know, but so it honestly is. P.S.—In today's paper I happen upon Grant Rice's column, with a "six-length lead" in an article on the '46 Derby.

A SO-AND-SO

I passed this in a book note, but I do not like it: ". . . he is now a S. and S. author . . ."

"S. and S." meaning Simon and Shuster. It is handed on with no comment except that here is another sample of the "a Xmas" sort of thing.

Printing Costs in Denver Up About 47%

ITEM	1934 COSTS	EXTRA IN 1946
Hand Composition		
Machine Composition		
Two-color Presses 56 inches and up		

• Here's something to "think on." The last approved cost rates per chargeable hour were approved for metropolitan area of Denver, December 3, 1934. How much have our costs increased since then, taking into consideration all factors? Ask a dozen different firms and their answers will vary from 25 per cent to 50 per cent. Evidently somewhere between these two percentages will be about correct. Two members who have made intensive surveys of their costs report 46 per cent and 47 per cent respectively. The office leans to the higher figure. Well, for something for you to go on here's the 1934 and 1946 comparisons at 47 per cent increase in your cost rates per chargeable hour to which your regular profit must be added. Bear in mind that these are *estimated* costs.

	1934	1946
Hand composition	$3.00	$4.41
Machine composition	3.50	4.91 (@ 50c differential)
Monotype keyboard	2.50	3.67
Monotype caster	2.00	3.17
Platen presses:		
Includes all hand and mechanical fed in sizes indicated:		
10 x 15 and smaller	1.50	2.20
Miehle Vertical, Kelly A, Miller Master, *et cetera*	2.50	3.67
17 x 22 (Kelly B)	2.50	3.67
20 x 28 Miller Simplex, Miehle Horiz, Harris	3.00	4.41
24 x 35 Kelly No. 2, Miller Major Simplex, *et cetera*	3.35	4.85
Cylinder presses:		
Includes all hand or mechanical fed in sizes indicated:		
Miehle 41 unit	3.60	5.29
34-inch	3.00	4.41
46 and 50-inch	3.80	5.58
53 and 60-inch	4.20	6.17
62 and 66-inch	4.60	6.76
68 and 74-inch	5.00	7.35
Two-color press, 56-inch up	6.50	9.55
Power cutters	2.30	3.38
Christensen stitchers	4.50	6.61
Signature sewing machine	2.20	3.31
Folders:		
19-inch or smaller	1.80	2.64
25-inch or smaller	2.20	3.18
38-inch	2.60	3.82
Ruling machine	2.60	3.82
Ruling machine (three-deck strike)	2.80	4.11
Men's power machines (Bindery A)	2.00	2.94
Men's hand work (Bindery B)	1.90	2.79
Small power machines (Bindery C)	1.50	2.20
Girl's hand work (Bindery D)	1.00	1.47

—Members Confidential Bulletin
The Employing Printers of Denver

LITHOGRAPHIC FOUNDATION TESTS UNCOVER NUMEROUS ADVANTAGES OF CELLULOSE GUM

● THE RESEARCH department of the Lithographic Technical Foundation, in coöperation with the Armour Research Foundation, has been experimenting with cellulose gum as a substitute for gum arabic in lithography. After extensive laboratory and plant tests, cellulose gum has been proved to be superior to gum arabic in desensitizing power. In addition, it has many other practical advantages.

Cellulose gum is one name for the sodium salt of carboxy-methylcellulose. This gum has been known since 1918, but its application to lithography is quite recent. It is manufactured by the Dow Chemical Company, of Midland, Michigan, under the trade name of "Carboxymethocel-S," and by the Hercules Powder Company, Wilmington, Delaware, which uses the trade name of "CMC." It is manufactured from cotton linters or wood.

Many of the advantages of cellulose gum over gum arabic are due to its greater desensitizing action on lithographic metal plates. When the plates are properly etched with solutions containing cellulose gum, gummed up with cellulose gum, and run on the press with cellulose gum in the fountain solution, the greater desensitizing effect which it produces has resulted in the following practical advantages:

1. Cellulose gum is effective in keeping halftone shadows and fine reverse lettering open, without the use of an excessive amount of acid in the fountain solution. Albumin plates etched and gummed with the cellulose gum solutions have been rolled up solid with a hand roller and then cleaned with water twenty times. Under this new treatment, the heavy halftones on these plates filled up far less than the identical halftones on plates treated with gum arabic. The gum arabic plates in addition showed over-all scum after ten to sixteen cycles of rolling up solid. Experimental press runs also led to the same conclusion. In these press runs, the press plate was split. Half of the plate was etched with a cellulose gum etch, and then gummed with cellulose gum solution. The other half of the plate was etched with a gum arabic etch and gummed with a gum arabic solution. The two plates were run side by side on the press, using only tap water in the fountain.

After a few sheets had been run, the dampers were removed, and the plates allowed to roll up solid. Then they were cleaned with water, and a few more sheets printed. This constituted one cycle. In one such run, all the plates were rolled up solid through thirty cycles. The gum arabic plate showed considerably more filling up in the heavy halftones than did the cellulose gum plate. In addition, the over-all scum on the gum arabic plate was much worse than on the cellulose gum plate.

2. Since relatively little acid is required in the fountain solution in order to keep cellulose gum plates running clean, the plates seldom fail due to sharpening of the image. Many albumin plates have been run in Chicago lithographic plants for 50,000 to 115,000 sheets, with less sharpening than is usually obtained with gum arabic plates.

3. Cellulose gum keeps all types of forms running clean with a very small amount of water upon the plates. Several pressmen have made the remark that their plates look almost dry while running.

4. Since plates treated with cellulose gum run clean with a minimum amount of water, less water is emulsified in the ink. This results in improved tone and color values, and allows the ink to dry faster on the paper.

5. If a plate etched with cellulose gum solutions and gummed with cellulose gum happens to catch up on the press, it cleans up quickly when water is applied.



6. Cellulose gum reduces blanket scum. This is strikingly apparent when split plates are run on the press, one of which has been treated with cellulose gum and the other with gum arabic. The area of the blanket in contact with the gum arabic plate will always show more scum than the area in contact with the cellulose gum plate.

7. Cellulose gum helps to prevent the "counter-etching" of the first color onto the second plate, on a two-color press. During the experimental work on cellulose gum in Chicago lithographic plants, many of the plates were run on the second unit of a two-color press. Most of these experimental plates ran satisfactorily, with little trouble due to counter-etching, after the fountain solution had been adjusted with the proper amount of acid.

8. Where plates are rolled up in platemaking and in proving, those that are treated with the cellulose gum look cleaner than those treated with gum arabic.

Cellulose gum has many other advantages over gum arabic or any other known desensitizing agent. Some of these are:

1. A cellulose gum solution is superior to gum arabic for the gumming of plates in platemaking or on the press. The danger of gum streaks is minimized because the gum has little tendency to adhere to the work areas. Platemakers and pressmen are almost unanimous in their approval of cellulose gum for this purpose.

2. Cellulose gum solutions are easy to make. When hot water is used and the gum added slowly, with rapid stirring, solution of the gum is obtained in two hours or less.

3. Cellulose gum solutions do not require filtering before use. Cellulose gum is a manufactured chemical and is not contaminated with woody and foreign material as is gum arabic.

4. Cellulose gum solutions do not sour. Occasionally, upon long standing, molds will grow in them. Even mold growth can be prevented by the addition of ⅛ to ¼ ounce of phenol per gallon of solution. Solutions which are used within a week

or two should require no preservative, especially if stored in stoppered bottles. Solutions of cellulose gum have been stored at the research laboratory for over four months with no preservative added.

5. Solutions of the cellulose gum never become "stringy." Some of the cellulose gum etches will form a weak gel, but the gel is easily broken up upon shaking the solution and the resulting solution is smooth and free-flowing.

6. The cellulose gum solutions are somewhat cheaper to make per gallon than are gum arabic solutions. From 6 to 8 ounces of the low viscosity type of cellulose gum are sufficient to make one gallon of solution. This gives a 4 to 6 per cent solution of cellulose gum, which is as viscous as a 25 to 28 per cent solution of gum arabic (about 12° to 14° Bé gum arabic solution). Thus, although cellulose gum costs from 70 to 80 cents per pound, a gallon of solution costs from 25 to 35 cents, compared with about 60 cents for a gallon of 12° Bé gum arabic, figuring gum arabic at 30 cents per pound.

7. Cellulose gum is an American manufactured product and its use in lithography will free the industry from dependence upon a foreign source for a desensitizing agent.

8. Gum arabic and cellulose gum are compatible. Plates etched and gummed with cellulose gum can be run on the press with gum arabic in the fountain solution, or plates etched and gummed with gum arabic solutions can be run on the press with cellulose gum in the fountain solution.

Cellulose gum is available in low, medium, and high viscosity grades. Only the grade of low viscosity is suitable for lithographic use. Special batches of low viscosity cellulose gum are being selected by the Hercules Powder Company and the Dow Chemical Company to meet the particular requirements of lithographers and fulfill specifications worked out at the research laboratory of the Lithographic Technical Foundation.

At present the Hercules Powder Company and the Dow Chemical Company are producing only limited quantities of the cellulose gum. However, these companies are attempting to supply lithographers with 10 to 50 pound batches. Several companies which have coöperated with the Lithographic Technical Foundation in the testing of cellulose gum are using it continuously on one or more presses, and are planning to convert to it as soon as it is available in quantity.

Cellulose gum solutions do not desensitize unless they are acidified. About ⅛ fluid ounce of 85 per cent phosporic acid should be added to each gallon of gum solution. As this is a very small amount of acid, it is advisable to make a phosphoric acid stock solution, using 3 fluid ounces of 85 per cent phosphoric acid in one quart (32 fluid ounces). Then add 2 fluid ounces of this stock solution to a gallon of cellulose gum solution. Such an acidified solution of cellulose gum is approximately as acid as a gum arabic solution, and has a pH of 4.1 to 4.5. It is used for gumming of plates as well as for preparing cellulose gum etches.

Work is still progressing at the LTF research laboratory as to the best formula for a cellulose gum etch and fountain solution. In general, cellulose gum may be substituted for gum arabic in most etch formulas. Etches containing chrome alum or aluminum salts should be avoided. A simple cellulose gum, phosphoric acid, ammonium bichromate etch has been employed in the majority of experimental plant runs. Recent experiments have indicated that certain "white etches" containing cellulose gum are superior to a bichromate etch, and it may be possible to eliminate the bichromates entirely in plate and fountain etches.

If a press is equipped with a brass water roller, the brass roller seems to grease up faster when the fountain solution contains cellulose gum than when the fountain solution contains gum arabic. Various fountain etch formulas are being investigated at the LTF laboratory to find one which will overcome this trouble. In the meantime, it is recommended that the brass roller be cleaned daily when cellulose gum fountain solutions are used. No trouble has been experienced with aluminum water rollers.

Use of cellulose gum in lithography shows promise of reducing expense, increasing the production, improving the quality of the work, and, in general, reducing the number of troubles which now beset the lithographic platemaker and pressman. These advantages will be most significant when complete specifications for its use for the optimum results are worked out.

NEWS *and* VIEWS

(1) Past presidents and speaker at the silver anniversary celebration of Milwaukee-Racine Club of Printing House Craftsmen. From left: E. G. Vallier, Fred H. Wiese, A. V. FitzGerald, Howard N. King (the speaker), and Walter F. Zahn
(2) Representatives of Joint Lithographic Council, from left: George E. Loder, president of Lithographers National Association; William Riehl, president of Amalgamated Lithographers of America; Walter S. Soderstrom, executive secretary of the National Association of Photo-Lithographers; and Edward Morris, secretary of LNA
Reorganization and expansion of the eastern district of Harris-Seybold Company brought about the appointment of three new branch managers and a new office manager. (3) R. H. Randall, who will be branch manager of Philadelphia area. (4) J. C. Doty, branch manager of the New England area. (5) New branch manager of New York metropolitan area, S. E. Arnett. (6) The Eastern district office manager is W. I. Claire
(7) Everett Hinkley has become associated with dealer department of Philip Hano Company, Holyoke, Massachusetts
(8) Pictured at annual meeting of Printing Industries of Philadelphia, Incorporated, from right: Benjamin F. James, Raymond C. Blattenberger, Samuel W. Hodges, general chairman of the meeting, and Lee Smith. Standing is Edward L. Wallace
(9) Robert K. Stone has joined the Mercury Printing Company, New York City, as business forms consultant
(10) New advertising manager of Fox River Paper Corporation, Appleton, Wisconsin, is Donald Anderson
(11) Designer of Kaufmann Script and Balloon type faces, M. Richard Kaufmann has become art director of Hill and Knowlton, New York City public relations counsel.
(12) In background is speaker's table at banquet which concluded the successful Seventh District Conference of Printing House Craftsmen, held in Atlanta
(13) Production schedules of Seybold division of Harris-Seybold Company are discussed by (from left) N. O. Scourfield, manager; W. R. Spiller, chief engineer; and R. I. Haywood, who is the assistant chief engineer
(14) Ex-GI's Clifford B. Robinson and Ralph W. Wolff, with their new ATF "Chief" offset press, the first delivered for civilian use in northern New Jersey
(15) Guests of honor at "welcome home" luncheon given by Printing Arts Association of Columbus, Ohio, for returned service men
(16) Edward F. Herrlinger (center) was given a diamond testimonial dinner on his seventy-fifth birthday. Chairman of the board of the Gummed Products Company, Troy, Ohio, he is shown with his sons, Roth, president of the firm, and Paul, on right, who is vice-president in charge of production

















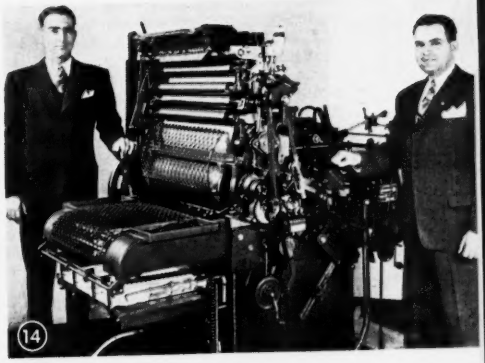
















What's New IN THE GRAPHIC ARTS?

SUN CHEMICAL Corporation, operating in the graphic arts through the General Printing Ink Company, has issued a 16-page brochure on its Hydry letterpress ink which has been developed by its subsidiary, the Michigan Research Laboratories. The brochure discusses the four general types of inks—penetrating, oxidizing, evaporating and cold-setting, and then defines the new patented letterpress Hydry ink, introduced in 1941, and describes its particular merits for specified kinds of printing.

PERFECTION Simplex Decalcomania paper is the trade name of a stock item to be carried by paper distributors, produced by Paper Manufacturers Company, Philadelphia, for use of silk screen printers. The paper is coated with a substance which will not permit the printing ink to penetrate the fibers for a long period of time. The paper backing gives instantaneous absorbency of the moistening water for quick releasing, and has adhesive qualities sufficient for slide-off and adhering purposes. In using the paper, the manufacturer says that "it is merely necessary to apply a first impression of lacquer, covering an area of the same size and general shape as the finished design." It is said that no additional adhesives are necessary "as this film of lacquer will carry a sufficient quantity of adhesive on removal."

AN INFRA-RED sheet dryer to be attached to a Miehle Vertical press, has been announced by J. E. Doyle Company, Cleveland, Ohio. The mechanism contains two rows of infra-red heating coils which make it possible to set the surface of the ink in such short time that speeds of the press may be increased without smudging sheets. A variable heat-control switch provides regulation of heat to suit the kind of work being done in three stages—high, medium, and low. The manufacturers announce the development as having been the result of numerous tests in actual operation in shops. Units are said to be available for an immediate shipment through printing machinery and equipment dealers. A basic patent covers the application of radiant infra-red heat for surface drying, and plans are being made for the manufacture of Doyle sheet-dryers for other printing presses.

THE UNITED STATES Radium Corporation, New York City, has developed a device, called the Ionotron static eliminator, which is said to eliminate static electricity from paper, plastic sheeting, textiles, and other material while in motion through presses. No moving parts are required in the device and no electrical connections are necessary. Alpha radiation is developed from a radioactive surface which ionizes the surrounding air to a distance of three inches above the surface of the moving paper or other substance, and this action removes the static electricity from the space. The installation requires no redesign of existing equipment, but requires consideration of the engineering problems, one of which is determination of alpha radiation strength required, and the proper positioning in relation to stock and machine parts. This necessary information will be supplied in each case by the company installing the device.

THE MIEHLE NUMBER 29—a new high-speed, typographic, flatbed press—has been announced by the Miehle Press and Manufacturing Company as being ready to follow the other Miehle presses which are now starting to come off the line because "reconversion of plant and facilities is complete; plant retooling is finished; and press production will increase just as rapidly as materials can be secured from suppliers."

The company stated that two important factors need to be emphasized, one being that present demand for presses is great, therefore, time will be required to satisfy that demand; and the other being that "regardless of demand, no Miehle product will be offered until it has met the standards inherent in the name it bears."

The Miehle Number 29 handles sheets up to 22 by 28 inches; has a completely new bed motion "invented and developed after many years of research by Miehle engineers"; has a much simplified Dexter Feeder incorporating both sheet-by-sheet and stream feeding; has a new inking mechanism, and a positive chain delivery; has great impressional strength, accessibility to operating adjustments, "making the whole press a flexible and perfectly balanced unit." Speeds are 2500 to 4500 impressions an hour, so the announcement reads.

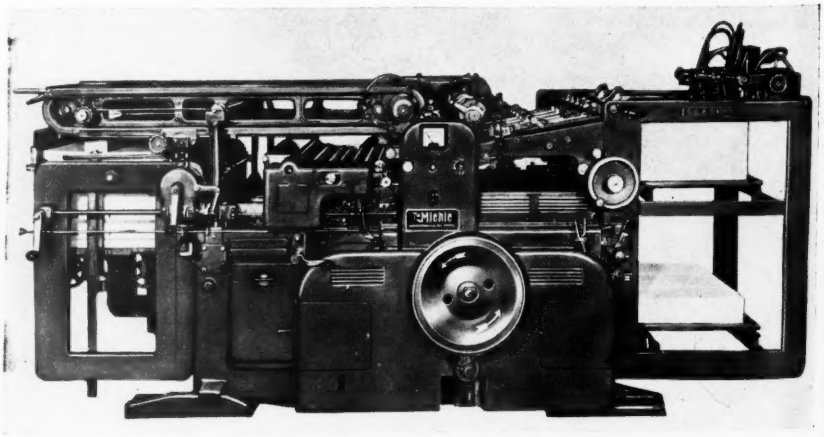
The Model V-50 Miehle Vertical, also a new press, with an announced speed range of 3000 to 5000 impressions an hour, is the subject of a new circular issued by the company. Deliveries to printers have begun.

FLEXBOND—a war-developed adhesive, so the manufacturer announces—is an odorless and durable plastic binding, which remains permanently flexible, always ready for immediate use and not affected by either cold or hot weather. It can be applied freely with a clean brush, dries so that pads may be cut apart within ten to fifteen minutes. Pads are said to hold together firmly and sheets release cleanly when pulled. It is manufactured by the Specialty Chemicals Company, Cleveland.

AN 18-POINT size of Vogue Medium Condensed has been announced by Intertype Corporation, with the statement that 24, 30, and 36-point sizes are in process of manufacture.

ANSWER TO the typesetter's need for a lightweight, economical method of shipping, storing, or stacking type pages or forms are the laminated fiberboard galleys made by Graphic Arts Products. The galleys are resistant to water and oil, and are of a thickness suitable to rough proofing. The standard size now available is 8¾ by 13 inches.

PLASTIC ELECTROTYPE plates, plastic and rubber printing plates, and stereotype mats can be molded on what is called the Stereotex Universal hydraulic molding press, manufactured by the Baldwin Locomotive Works, Southwark division, Philadelphia, and sold exclusively by Stereotex Machinery Company, Stamford, Connecticut. The press is made in three sizes, one with 350-ton pressure capacity, the second with 900-ton capacity, and the largest with 1,200-ton capacity. Their weights are respectively, 11,000, 16,500 and 17,000 pounds. It is said that the press is designed not only for the larger plate-making establishments but also for the smaller shops requiring combination presses. Specific instructions are given for using the press for any one of its numerous operations or for a combination of them.



New press—the Miehle Number 29—prints sheets up to 22 by 28 inches at from 2500 to 4500 i.p.h.

★

This section is devoted to short and timely items concerning men and events associated with printing. Copy must reach the editor by the twentieth of month preceding date of issue

THE MONTH'S NEWS

PRINTERS MAY BORROW FROM R.F.C.

Printing concerns may benefit from the loan plans of the Reconstruction Finance Corporation, according to information released by the United States Department of Commerce. In answer to a question: "For what purpose can loans be made to business enterprises?" the following items are included:

"The RFC will give consideration to applications for loans

1. When the proceeds will be used for the payment of labor and purchase of materials required in the business.
2. When the proceeds will be used for the replacement of obsolete or worn machinery, or for purchase of additional machinery provided such expenditures are needed for efficient operation and are economically sound.
3. When the proceeds will be used for new business enterprises or to enable established business enterprise to expand into new fields of endeavor, provided it can be shown that such loans will be sound from an economic as well as a credit standpoint.
4. Loans will be considered to finance industrial construction."

It is stated that the RFC does not favor making loans for the primary purpose of paying existing indebtedness and taxes, nor for personal needs, nor to finance the development or purchase of inventions.

In cases where the RFC makes the entire loan the interest as of the date of the circular issued by the Department of Commerce is 4 per cent, whereas when a local bank participates, the rate for the bank may be up to 6 per cent. Full information may be obtained from Office of Small Business, Department of Commerce, Washington 25.

LITHOS GET INCREASE

The basic workweek for six months, provided in the contract of Local Number 14 of Amalgamated Lithographers of America, in Philadelphia, effective July 1, is forty hours as heretofore with increases in wage rates of 20 per cent for all the classifications in lithographic jobs paying less than $30 a week, and 15 per cent for all jobs paying more than $30 a week. On January 1, 1947, the workweek will be reduced to thirty-seven and one-half hours divided into five days of seven and one-half hours a day, with hourly rates increased six and two-thirds per cent at that time.

Night work in all classifications will be paid at the rate of $5.00 a week more than for day work.

Two weeks vacation with pay are provided for in the new contract instead of one week as in the previous contract. Six holidays with pay are also provided.

Overtime pay is time and one-half for the first three hours and double time thereafter. On all Saturdays, time and one-half is paid until noon, and double time thereafter.

The employers were represented in their negotiations with the union by a committee appointed by the lithographers group of the Allied Printing Employers Division of Printing Industries of Philadelphia, Incorporated.

CARL RICHARD GREER

After several years of poor health, Carl R. Greer of the Beckett Paper Company, Hamilton, Ohio, died on June 28. He was seventy years old, having the leap-year birthday of February 29.

Mr. Greer was secretary of the company, editor of the Beckett *News Letter*, and supervised advertising. He was widely recognized as an authority on direct mail advertising and as a writer on travel and subjects pertaining to his field.

Hired by Thomas Beckett in 1918 to manage some of the firm's affairs, Carl Greer contributed largely to its success. He conceived and applied an employe profit-sharing plan long before such plans were widely practiced. He also devised the Beckett perpetual auto file and the Buckeye color finder.

SELLS COMMERCIAL PLANT

Alanson C. Deuel, publisher of the *Niagara Falls Gazette*, announced that the newspaper's commercial printing department, which has been in operation for more than fifty years, has been sold to a Rochester (NY) firm. Identity of the purchaser was not revealed.

Honoring Lyman Chandler, superintendent of the department for twenty years, Mrs. Chandler, and job printing employes, more than eighty *Gazette* workers gathered for a farewell dinner. Mr. Deuel was toastmaster. Gifts were presented to Mr. Chandler and to other members of the department.

Established in the late 90's, the *Gazette* commercial printing plant ranked in the early days even more important than the newspaper as a revenue producer. However, as the city grew and the newspaper expanded, the printing business assumed a secondary position.

ADVANCE PLANT MANAGER

Nelson E. Strong, plant manager of Rumford Press, Concord, New Hampshire, was elected vice-president of the company at its recent annual meeting, so John G. Gerken, president announced. Mr. Gerken also announced that business volume was at an all-time high level, and that work on a new addition to the building was progressing on schedule.

CONFLICT OF CONVENTION DATES

Complaints have been heard in various printing industry circles because of conflict of dates for the convention of the Printing Industry of America to be held in Atlantic City, September 9 to 11, with the one of the International Association of Printing House Craftsmen at Montreal, September 8 to 11. Among the men who object the most are machinery and equipment manufacturers and their representatives who make a practice of attending both conventions. This year they will either attend but one convention, or divide their time between the two, traveling from one to the other by airplane.

Normally, the craftsmen's convention is held in August and that of the employing printers is held in October. However, since hotel reservations can not be obtained on a normal basis, the managements of both the conventions made arrangements as best they could. In consequence, when the dates were announced it was discovered that the conflict occurred.

In some instances, it will mean that the employer will go to the PIA convention in Atlantic City and the superintendent of the plant will have to stay at home because both cannot be away at the same time. However, it is expected that both conventions will enjoy record-breaking attendances because problems in the industry have become much more complex and managements feel the necessity of becoming informed from official program discussions and from personal contacts what others in similar positions in other parts of the country are doing.

N.A.P.H. SELECTS WASHINGTON

Chicago lost a convention because of the recent disastrous fire at the Hotel LaSalle at which the National Association of Photo-Lithographers had planned to hold its first postwar convention in October. Now the announcement of Walter E. Soderstrom, executive secretary, is to the effect that the forthcoming convention will be held in Shoreham Hotel, Washington, D. C., October 3, 4, and 5.

Tentative plans provide for an exhibition of machine and materials by manufacturers in addition to programs for general meetings at which speakers of national prominence will be featured, and panel sessions at which will be discussed labor negotiations, costing, selling, and production problems.

TO BUILD NEW PLANT

The Bunker Printing Company, Fort Worth, Texas, has let a contract to erect a one-story building which will cost $10,000.

"ON-TO-MONTREAL"

Attention of Craftsmen throughout the United States and Canada is being directed toward Montreal, Canada, where the twenty-seventh annual convention of The International Association of Printing House Craftsmen will be held in the Mount Royal Hotel, September 8 to 11. Co-chairman of the arrangements committee at Montreal are R. Lorne Cummings and Neil B. Powter. The former International president, Eric O'Connor is International liaison officer.

During the past two months the local clubs have been electing delegates to represent them at the convention. One of the questions to be decided is one proposal to employ an executive secretary to serve on a full time basis and to open headquarters in one of the cities strategically located so that the secretary will be able to move from his headquarters to various clubs within the jurisdiction at the minimum expenditure of time and money.

Another question that is engaging the attention of the leaders is the probable revival of the printing machinery exhibition which has a history dating back to 1921, at which time it was started in Chicago under the auspices of the local club, profits from which were devoted to the educational work of the whole Craftsmen's movement. Subsequent shows were hold in Boston and Milwaukee after which the manufacturers indicated that the exhibitions were not to be held oftener that one in five years and that they were to alternate thereafter in New York City and Chicago. Shows were held in 1927 and 1939, both in New York City, so that the next exhibition, when held, will be in Chicago. Details of the program for the Montreal convention have not been announced but it promises to be both constructive and entertaining.



Committee chairmen for 27th annual convention of International Association of Printing House Craftsmen, Montreal, September 8-11. Front row, from left: Nat Gazin, Neil B. Powter, H. Lorme Cummings, John W. Morrell, president of Montreal Club; Peter Merson. Second row: Frank Sickinger, George Bonnemer, Henri Riopel, James Ross, Les Flynn, A. E. Loveland. Third row: Stan Orser, W. Austin Jackson, Karl C. Baker, Jack Hutchinson. Fourth row: Alex Farquharson, A. H. Barker, Roland Frechette, Art S. Bell, James Calvert. Chairmen not pictured: Eric O'Connor and Basil Parsons

D.M.A.A. TO MEET IN CHICAGO

The advance registrations for what is called the "biggest convention in the history of direct advertising" to be held in Chicago, October 18 and 19, are being solicited by the Direct Mail Advertising Association, New York City. The tentative plans include participation of speakers of national prominence at the general meetings and also at the departmental groups of users, producers, and suppliers. It is expected that thirty-four groups will participate in the convention, with subjects on the program including research, copy, lists and list control, production, materials used, sales promotion, public and employe relations, mail order procedure, and house magazines.

A feature of the convention will be the first showing of the winners of the 1946 Fifty Direct Mail Leaders Contest.

Among organizations in Chicago promoting the forthcoming convention are the Chicago Direct Mail Advertising Club, Chicago Federated Advertising Club, Graphic Arts Association of Illinois, the Mail Advertising Association, Chicago Dotted Line Club, the Chicago Typographers Association, and others.

By having the DMAA convention in the Stevens Hotel, old-timers recall that the first convention ever held in that hotel was that of the DMAA in 1927. The association was organized in Chicago about thirty years ago under the leadership of Homer J. Buckley. The present convention committee is headed by John B. Mannion.

ORGANIZE NEW DIVISION

New printing machines and equipment will be handled in a new division of Payne and Walsh Corporation, New York City, which is being organized under the direction of Jerry Moss, the former sales and production manager who has returned to the company.

QUESTION LEGAL RESPONSIBILITY

Several questions concerning legal responsibility of printers for property of customers in transit were raised by the Baltimore Graphic Arts Association as the result of the disappearance of a truck and driver together with $35,000 worth of original art subjects and manuscripts borrowed by the printer to be returned to his customer.

Discussing editorially the disappearance in *Hi-Lites*, house bulletin of the association, the following statements appear:

"Printers are generally aware of the responsibility for loss or damage of property while in transit, depending upon whether the f.o.b. point is at the point of shipment or at the point of destination. In the instance described, the customer's property was clearly in the possession of the printer while in transit and the printer's responsibility is apparent. His 'floater' policy may have covered the loss of the manuscripts and artwork had they been destroyed by fire or accident—but we have yet to see a policy which covers the peculiar contingency of the driver and the truck unexplainedly disappearing completely.

"While the f.o.b. point in general practice defines the responsibility for products in transit furnished by a printer, there is no apparently clear precedent on which to assume that the f.o.b. point designated in the printer's contract would also determine the responsibility for loss in transit of an item which was merely loaned by the customer to the printer, and which may have been delivered to him in person.

"It is highly probable that the customer would be entirely justified in holding the printer responsible for such manuscripts even though the f.o.b. point of the printed product was at the printer's plant.

"A similar series of questions can be raised in the event that the manuscripts and artwork were shipped by common carrier—both as to the responsibility of buyer and seller, and the coverage of the value by existing insurance policies.

"While the event described is extremely unusual, it is one which may be of importance to many printers and lithographers."

REPORTS ON EXPERIMENTS

If advertising is designed to be read by recipients and then filed for future reference, sizes larger than 8½ by 11 inches are undesirable, so Edward Stern and Company, Philadelphia, reports as a result of a continuing study of advertisers' likes and dislikes.

In tests made by the printing firm, 54 per cent of the executives contacted expressed preference for the 8½ by 11 size because of the attention value, while 64 per cent expressed preference because of the convenience factor. The scores of other sizes expressed in inches, the first percentage being that of attention, and the second that of convenience value, are:

			Attention	Convenience
Over 9	by	12	13%	4%
9	by	12	12%	5%
8½	by	11	54%	64%
6	by	9	13%	18%
3¾	by	8½	2%	2%
3	by	5	3%	4%
Under 3	by	5	3%	3%

An arrangement has been made by the Stern organization with *Tide* by

which this publication publishes the results of the continuing studies of Stern, which in turn reprints the data from *Tide* on sheets 8½ by 11 inches.

It is suggested in the report that if the advertiser is interested in creating an impression and has neither a lengthy message to be read nor a reason for the piece to be filed, oversize pieces may be advisable, the attention value of which is 25 per cent.

PROMOTIONS ANNOUNCED

C. F. Jenkins, general sales manager of Kimberly-Clark Corporation, Neenah, Wisconsin, has announced certain appointments in connection with expansion plans of the sales department which will be required because of the general expansion and modernization program of the corporation.

D. H. Keck has been appointed the district representative in charge of all sales at the Chicago headquarters of the midwest territory; S. B. Fithian has been named district manager of paper sales, succeeding Mr. Keck in that position; and E. T. Hittson, Jr., has been advanced to the position of assistant to Mr. Fithian.

Mr. Jenkins stated that the sales department has just completed its first postwar training program for salesmen, and said that further training programs and also refresher courses are planned on a continuing basis "to keep pace with increased product and manufacturing developments."

PLAN GRAPHIC ARTS EDUCATION

Plans are being considered in Winnipeg, Canada, for including a graphic arts section in a proposed vocational high school which will cost $1,000,000. If and when erected, students will not be obliged to pay any tuition fees, and they will have opportunity to learn in the graphic arts section: type composition, letterpress and offset printing, and bookbinding.

A. N. Robertson, a past president of the Winnipeg Club of Printing House Craftsmen, has been coöperating with the school board in making a survey of the graphic arts to determine what plans to make with reference to the installation of printing equipment in the proposed industrial arts institution.

PROMOTE R. A. SECREST

Russell A. Secrest has been appointed sales manager of the United States Envelope Company in charge of all commercial envelope lines, under general supervision of Frank H. Sellars, Jr., the vice-president in charge of sales. Mr. Secrest has been with the company for thirty years, has served it in various capacities, and was manager of Central States Envelope Company division at Indianapolis. He took over his new duties at Springfield, Massachusetts, on July 22.

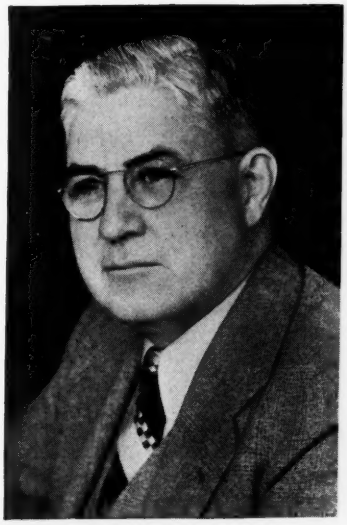
ASSIGNED TO CHICAGO OFFICE

John M. MacLaurin has been appointed manager of the midwestern division at Chicago of the MacLaurin-Jones Company, Brookfield, Massachusetts, manufacturers of gummed and coated papers. Son of John MacLaurin, founder and president of the company, Mr. MacLaurin has returned to the company after having been with the armed forces. Prior to the beginning of the war he was in charge of the company's export business.

SHERMAN BECOMES SECRETARY

Frank M. Sherman, who resigned as director of the advertising and publicity department of Lanston Monotype Company, has assumed responsibilities of the executive secretary of the International Trade Composition Association, taking over on August 1, with his headquarters in Philadelphia.

In making the change, Mr. Sherman quits his connection of twenty years with the Lanston organization to become a paid executive of the trade group of which he was the organizer more than a quarter century ago in his capacity as manager of special groups of what was then United Typothetae of America, whose general offices at that time were in Chicago.



FRANK M. SHERMAN

As executive secretary of the International Trade Composition Association, Mr. Sherman starts out with a promotion program that will call for traveling from city to city where local units are now in operation, and to the other cities not having units, to organize the employing trade compositors.

Objectives of Mr. Sherman's program are as follows:

"Promote the formation of local organizations within the trade and help them function to the advantage of the membership.

"Secure installation and operation of both sound bookkeeping and cost accounting methods throughout the entire industry.

"Increase the efficiency of plant productive operations.

"Improve the quality of trade composition products.

"Promote the sale of the services offered by trade plants.

"Stimulate an interest in the meetings within the trade.

"Advance the general welfare of the trade composition industry."

Within the trade, Mr. Sherman's employment as the executive secretary of ITCA is regarded as evidence of the consciousness of new strength in the trade group and a realization that an expanded program of activities in the United States and Canada will result in more efficient operation and service of individual plants and greater coöperation of local groups with the international organization and also with the other associations in the graphic arts.

One of the immediate objectives of Mr. Sherman will be to promote the success of the forthcoming ITCA 27th annual convention to be held in Atlantic City, September 19 to 21. The Philadelphia Typesetting Association will serve as the host group.

ORGANIZE HOLDING COMPANY

ATF Incorporated is the name of the newly organized holding company of the various interests of the ATF organization, with Thomas Roy Jones as the president and also the chairman of the board of each company affiliated with the group. Mr. Jones, who announced the internal reorganization, said there is no change in management but the business of the affiliates is "more diversified than in the past, and is no longer concentrated upon the manufacture of presses, types and related materials."

Associate companies are American Type Founders, Incorporated, at Elizabeth, New Jersey, the manufacturers of printing presses, type, and printers' supplies; American Type Founders Sales Corporation, handling sales of products for printers, with headquarters in Elizabeth, and branch offices throughout the country; Frederick Hart & Company, Poughkeepsie, New York, manufacturers of sound recording devices; Daystrom Laminates, Incorporated, of Daystrom, North Carolina, manufacturers of hardwood plywood products; and Daystrom Corporation, Olean and Friendship, New York, manufacturers of tubular steel and plywood furniture.

Directors of ATF Incorporated are: Joseph A. Brophy, Henry W. Dodge, Clinton S. Lutkins and Raymond D. McGrath, Frank C. Ferguson, Albert W. Finley, Thomas Roy Jones, Lewis W. Trayser, George M. Wells, H. Eugene Wheeler, and Edward G. Williams.

The officers elected by the board of directors are: president, Mr. Jones; vice-president, Edward G. Williams; vice-president and treasurer, Paul M. Dollard; vice-president, Frederick B. Heitkamp; secretary, Joseph L. Conley; assistant secretary and assistant treasurer, George S. Tiernan. Benjamin F. McClancy has been appointed manager of human relations.

ISSUES PAPER CALCULATOR

A paper weight calculator, manipulated on a slide-rule basis, has been issued by the Hammermill Paper Company to enable printers and other users of paper to determine relative weights of cut and odd sizes of paper at a glance. The calculator is 9 by 4 inches in size, with five slits in the upper side of the outer section of the device; above each slit are printed figures and markings. The inner section of the device, which is movable, has five rows of figures and markings which are visible within the slits of the outer section.

The top row of figures of each section of the device are set by the manipulator to indicate the length and width of the paper about which relative weights are wanted. When so set, the four other rows of figures will show relative standard weights of writing, book, cover, and index papers on a 500-sheet basis.

The paper calculator may be obtained for the asking simply by addressing the request on your business letterhead to the advertising department, Hammermill Paper Company, Erie, Pennsylvania.

WEEKLIES TO STATE CIRCULATION

Weekly newspapers enjoying mailing privileges will be required, beginning October 1, to show average paid circulation in their annual statements of ownership and management, because of a law just enacted.

"The amendment authorized by H.R. 2543 simply place the weeklies on par with dailies which have been required to file circulation statements each year," states the National Editorial Association in its legislative bulletin to members. "The reports are submitted on Form 3526, furnished by the Post Office Department. In accordance with instructions, all postmasters are required to examine these reports carefully to see that they are fully completed. The original copies are sent to the office of the Third Assistant Postmaster General, division of newspaper and periodical mail."

The NEA said that the new legislation is the "successful conclusion of a long legislative campaign by the NEA and state newspaper associations."

WILL ERECT BUILDING

Doubleday and Company, now operating the Country Life Press at Garden City, Long Island, New York, plans to erect a plant to supplement its present production, the new building, 440 by 300 feet, to be located at Hanover, Pennsylvania. No estimate of the amount of the additional investment to be made in the new enterprise has been made.

The Civilian Production Administration has granted permission for the erection of the new structure on the basis that scarce wood and brick are not an important part of the building materials, which are steel and glass.

Facilities connected with the new plant have been designed for long-run production required for the reprint editions of the Garden City Publishing Company, an affiliate, and the books required for the Literary Guild, the Doubleday Dollar Book Club, and the Book League.

NAMED SALES MANAGER

Joseph D'Artina, for twenty-five years with the Fred'k H. Levey Company, Incorporated, division of Columbina Carbon Company, has been named sales manager of the New York branch, with territory including New England and part of New Jersey besides New York state.

BEN SCHNEIDER

Ben Schneider, president and founder in 1917 of the Schneider Press, New York City, died July 14 at the age of fifty-one. He was also president of the City News Printing Company, Stamford, Connecticut, and of the Schneider Lithograph Company, Philadelphia. He specialized in food industry printing.

PETER J. MASSEY RETIRES

Peter J. Massey, for the past six years general manager of the H. P. Smith Paper Company, Chicago, has retired from active participation in the business but will remain as a member of the board of directors. In an announcement, C. Carr Sherman, president of the company, stated that Mr. Massey had been called into the management of the company in 1940 to take charge while Mr. Sherman was absent in the armed forces.

"During the war period, when Mr. Massey was in charge of all activities, many new items were developed and the company's business expanded several times," said Mr. Sherman. "He gets complete credit for these results as he performed most commendably under the most trying conditions."

During the recent war Mr. Massey did considerable research work in solving problems of the United States Government in connection with developing bearing wraps to withstand moisture and corrosion. Mr. Massey for a number of years was a vice-president and plant superintendent of the W. F. Hall Printing Company.

MAGAZINE BUYS MILL

The National Geographic Society, publishers of *National Geographic Magazine*, with a monthly circulation of 1,500,000 copies, has purchased a majority of the stock of the Champion-International Company, manufacturers of paper at Lawrence, Massachusetts. The purpose of the move was to insure a continued source of supply of paper.

The paper mill operates two Fourdrinier paper machines and has a capacity of 100 tons of coated paper daily. For the past thirty-four years the Geographic Society has been using a large proportion of the mill's output until its current use is 40 per cent.

PRICES INCREASED ON CANADIAN NEWSPRINT

● PAPER PRICES in the United States have been raised because of the restoration of parity of the Canadian dollar in this country. Under the former arrangement of 100 cents value for the American dollar as compared with 90 cents value in this country of the Canadian dollar, newsprint which was purchased by consumers on this side of the border for $67.00 a ton resulted in proceeds of $73.70 a ton for Canadian sellers. The price was increased $6.80 a ton to $73.80 by Pacific Coast paper manufacturers to compensate the Canadian producers for the difference in exchange rates formerly enjoyed.

Canada will manufacture 450,000 more tons of newsprint this year than last because of the increased demand on this side for that commodity. The demand is for 500,000 additional tons which Canadian manufacturers cannot supply because of lack of mill capacity. Their inclination is not toward putting in additional equipment or building new mills as long as the artificial price controls are placed upon the product by the United States Government, so the Chicago *Tribune* stated in a recent article.

"Prices of $100 to $140 a ton are offered in South America and Europe" is one statement. "Canadian manufacturers are accepting sacrifices to supply American publishers, their natural customers, but they are impatient with the Washington bureaucrats who do not recognize their increased costs. If they do not foresee a promise of price relief, some Canadian newsprint manufacturers are reported to be considering canceling American contracts which have 90-day termination clauses."

It is known that paper manufacturers on this side of the border have in several cases abandoned the manufacture of newsprint, as they have other low-priced papers, and have devoted their facilities to the manufacture of higher-priced printing papers.

The whole price situation in the paper field is in an uncertain status. Following the discontinuance of the OPA, and while the substitute legislation was being considered in Washington, D. C., E. W. Tinker, executive secretary of the American Paper and Pulp Association, New York City, said that it was impossible to say what is likely to happen to prices, since sellers and buyers are legally free to settle their own prices. While he stated that the association has nothing to do with prices, he suggested that every company in the paper industry whatever its price policy may be, "make that policy and the reasons for it, immediately and abundantly clear to its customers and the public."

All members of the National Paper Trade Association from whom printers and other consumers purchase most of their paper stocks were advised on July 1 that price advances in the industry might prove embarrassing under new price control legislation. Continuing, the notice stated:

"The paper merchants cannot alone maintain equilibrium but are urged to accept full responsibility. Appropriate representations are being made by this association to the other segments of our industry."

Other groups have made statements in which they indicated that some advances in prices are justified because of increases in costs.

ANSWERS *It's a Quiz*

Here are the answers to the quiz on page 62. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. **The new** thermoplastic cement developed for war use. The plate is heated and pressed to the pre-coated base. Ten seconds later it is on—and only a solvent or heat will remove it.
2. **False.** The poisons are inhaled, and are not swallowed.
3. **All are** based on Nicholas Jenson's Roman Letter type printed in Venice in 1470.
4. **Silk screen** jobs have greatest variety, as from odd-shaped objects to signs twenty feet long. No "press" can be so flexible!
5. **c**—The slotted 12-point material is mitered with the slot on the outside. The tie-up string is then placed within this slot, and lockup can be made without removing the string.
6. **True.** And it is also true that more conventional layouts are being used.
7. **To withstand** the enormous pressure exerted in molding in the wax, a strength that is not necessary in press chases.
8. **None at all!** The private plants of Department of Commerce, Navy, Army, VA, PO, Interior, Justice, War most 200 plants.

By R. Randolph Karch

CONDUCTS DUAL CAMPAIGN

An unusual campaign has just been launched by the New York Employing Printers Association to attract girls to the bindery departments of its members, and to keep them in the plants by making working conditions more attractive than they have been.

The campaign has two directions, one being to get the girls interested by advertising that printing plants and trade binderies are airy, clean, and wholesome places in which to work, and the other is to let the operators of the binderies know what they have advertised so that they will see to it that conditions are made to conform with the advertising.

Ten pictures of girls working in binderies are shown in a printed circular which the binders' group of the association is using in its promotional campaign. In the text matter, advantages of working in a bindery have been featured, among them being that unskilled workers can be trained; there is chance for advancement; the pay is good; full time is required which insures steady work; and the girls will save money by being able to wear out their old clothes.

In the circular matter sent to the members of the association, Don H. Taylor, executive vice-president of the association, included itemized statements of what constitutes "good housekeeping" in the binderies so that each employer might be able to check his own plant to determine whether he can qualify as a desirable employer.

"In the accompanying pamphlet we boast of the light and airy plants we run, the clean wash and clothes room we have; the congenial and happy atmosphere that surround these working conditions" reads the special message to employers. "So that we may live up to the boasting and get these girls to stick, we offer you some of the advantages of good housekeeping and a check list to use as a guide to see if your house is in order."

Among items listed are that the floor areas are cleared for production, instead of being littered with rubbish or crowded with paper skids; that safety protection is made certain; that the oil, spoiled sheets, grease, and dirt should not be allowed to accumulate under machines; that the drinking fountains should be washed daily; that unnecessary bulletin boards, charts, pictures should be taken from the walls; that walls should be vacuum cleaned several times a year; that walls and ceilings should be painted; that good light and ventilation should be furnished; that toilets should be washed daily and frequently painted; that aisles should be kept clear and all fire regulations be rigidly observed.

Among advantages to the employers of following the "good housekeeping" program listed are that production rate will increase; quality improve; paper, wire, and other materials will be conserved; time saved; and what is most important, morale is heightened.

"There can be no disadvantages in cleanliness and orderliness," is a comment that is featured.

BRESTEL IS PROMOTED

Clarence Brestel, who since 1929 has been in the employ of the Printing Machinery Company, Cincinnati, has been named purchasing agent, in addition to his usual responsibilities.

EDWARD B. PASSANO

Edward B. Passano, president of the Waverly Press, Baltimore, and a pioneer in the scientific management of a printing plant, died suddenly on June 13. He is survived by his widow, Mrs. Eleanor P. Passano, and two sons, William M. and Edward M. Passano, who are associated in the management of the printing establishment and also in the publishing business operated under the name of Williams and Wilkins Company.

Mr. Passano was born in Baltimore, on August 11, 1872; attended the public schools and Maryland Training School, now the Polytechnic Institute, and Le-



EDWARD B. PASSANO

high University. During his vacation periods he worked in machine shops to obtain support for his schooling but was unable to complete his university education because of the depression of 1893. He then became a salesman for a machine manufacturing company.

Later he became interested in the printing business through a friend, Henry Wilkins, who had joined in partnership with John Williams in establishing a small printing plant, and was paid $75 a month. The business prospered and a larger plant was the result but this was destroyed by fire in 1904. John and Robert Garrett took over the damaged plant, having become financially interested, and placed it in the management of Mr. Passano. He renamed it the Waverly Press.

Having received a technical education in schools, Mr. Passano decided that the management of a printing plant could be improved by the application of scientific principles in engineering, whereupon he consulted Frederick W. Taylor, an engineer, with the result that the Waverly Press has become outstanding for its advance methods of procedure. Henry Laurence Gantt, also a pioneer in scientific management, and Morris Lewellyn Cooke, a classmate of Mr. Passano, had much to do with the actual work of putting the Waverly Press in line for its progressiveness in scientific management. As early as 1912, Mr. Passano, who had initiated the engineering projects and worked with the professional engineers in developments at Waverly Press, read a paper before a meeting of the American Society of Mechanical Engineers titled "Measuring Efficiency in Manufacturing on a Basis of Profit."

Mr. Passano was interested in the training of apprentices on a truly technical basis and did much to put the Ottmar Mergenthaler School of Printing in Baltimore on an efficient working schedule. He was also interested in trade association activities and in this work was closely associated with the late George K. Horn, who was president of the Typothetae of Baltimore, and also president of the United Typothetae. It was due to the suggestion of Mr. Passano that an oil painting of Mr. Horn was produced which now hangs in the offices of the present printers' group in Baltimore known as the Graphic Arts Association.

Mr. Passano's development of his publishing business came about also because of his interest in technical subjects. His connection with scientific groups led him to the realization that there was an increasing need for books on scientific subjects, whereupon he organized, in conjunction with his printing business, the publishing affiliate which he called the Williams and Wilkins Company in honor of the men who induced him to enter the printing business. This publishing business, like his printing business, also flourished and now has a yearly volume of $2,000,000.

Within recent years, Edward Passano arranged an annual award bearing his name of $5,000 to the person responsible for some noteworthy achievement in medical science. The first award was granted last year to Dr. Edwin J. Cohn, of Harvard University, for his discoveries in the fractionation of blood, and this year, the award went to Dr. Ernest William Goodpasture, a professor of pathology at Vanderbilt University and an alumnus of the Johns Hopkins Medical School.

MINNESOTA APPRENTICE INCREASE

Printers in Minnesota have been informed of the increase of the number of apprentices in the state and are being urged by the Graphic Arts Industry, Incorporated, of which Paul J. Ocken is vice-president and general manager, to "reappraise personnel with a view to the employment of added numbers of apprentices and trainees where possible as there is no question of an immediate end to shortage of skilled employes in our industry, which shortage must be met by training new personnel."

The report which Mr. Ocken submitted to the printers shows that 506 apprentices were indentured in the industry and that in addition 53 trainees were engaged in the industry in conformity with the Veterans Administration training program. With the report a detailed list of printers of the entire state was furnished showing the number of apprentices registered from each of the shops listed.

PAPER FIRM BUYS BUILDING

The Brewer-Chilcote Paper Company is now occupying a five-story fireproof warehouse and office building at 2160 Superior avenue, Cleveland, Ohio, which it recently purchased. Two new brick-enclosed loading platforms have been added to the building to expedite the handling of incoming and outgoing freight, so R. R. Brewer, general manager, has announced.



Are you paying this man ...for headwork ...or footwork

HOW your compositor spends his time makes a big difference in the amount of composition he can turn out per hour or per day. No matter which he does, headwork, or footwork, the cost per hour is the same.

The profitable, productive work is the headwork he does at case and bank. The costly, wasted effort is the footwork he has to do, hunting for leads, slugs, rule, sorts and spacing materials that should be at his finger tips.

Hamilton Equipment cuts down footwork . . . steps up efficiency by providing generous working space with provision for ample supply of materials in easy reach of every compositor.

Hamilton Equipment cuts down overhead also . . . saves expensive floor space by providing maximum storage and working capacity in minimum floor area.

Perhaps a slight re-arrangement will insure more headwork and less footwork in your composing room. Get a copy of the booklet "Clean House for Profits," containing layout sheet and miniature accurately-scaled illustrations of equipment with suggestions for making your own experimental layouts. Write us, or phone your Hamilton dealer.

HAMILTON
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TWO RIVERS, WISCONSIN

LAPP'S new DUO PLATE SOLUTION

for ZINC and ALUMINUM

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FOR PLATE MAKING DEPT.

1 OZ. DUO PLATE SOLUTION
3 OZ. WATER (GUM IS OPTIONAL)

This makes a full strength solution for zinc and aluminum.

Apply solution with sponge or brush, making sure the surface of the plate is entirely covered. It is not necessary to wash off the solution, just gum down plate and dry thoroughly.

★

FOR THE PRESS ROOM

STOCK: ***1 OZ. DUO PLATE SOLUTION***
3 OZ. GUM SOLUTION, 14° BAUME

Mix 2 oz. stock in one gallon of water. This will give you an equivalent of 3.8 P.H. fountain solution.

You can mix any amount in advance, as it will not turn sour or lose its strength. This is a plate desensitizer and not an etch. It will not cause a film to accumulate, thereby keeping the grain on the plate open for longer runs. It is harmless to the Flannel and Molleton on Dampening Rollers. It will keep the Brass Water Fountain Roller free from all scum and ink. It will not strip the Steel Ink Roller.

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WE ARE NOW MAKING COMPOSITION ROLLERS

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SHIP YOUR OLD ROLLERS

TO FACTORY MOST CONVENIENT TO YOU

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ATLANTA 3	DES MOINES 2	KALAMAZOO 12	OKLAHOMA CITY 6
CHICAGO 5	DETROIT 10	KANSAS CITY 6	PITTSBURGH 3
CLEVELAND 14	HOUSTON 6	MINNEAPOLIS 15	ST. LOUIS 2
DALLAS 1	INDIANAPOLIS 2	NASHVILLE 3	SPRINGFIELD, O.

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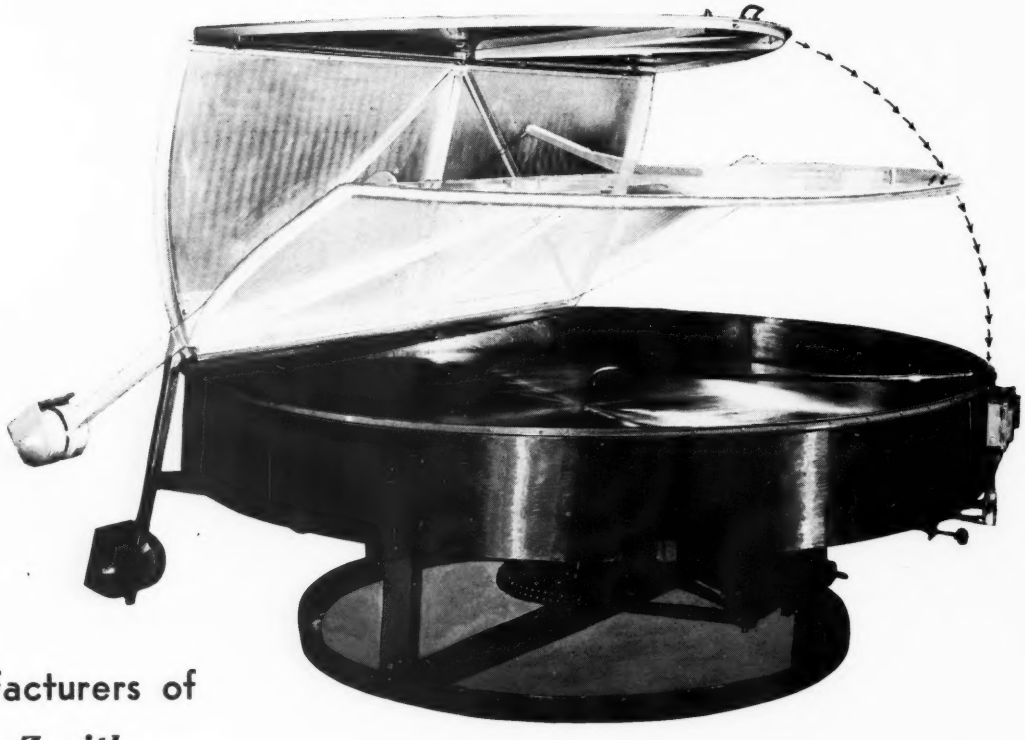
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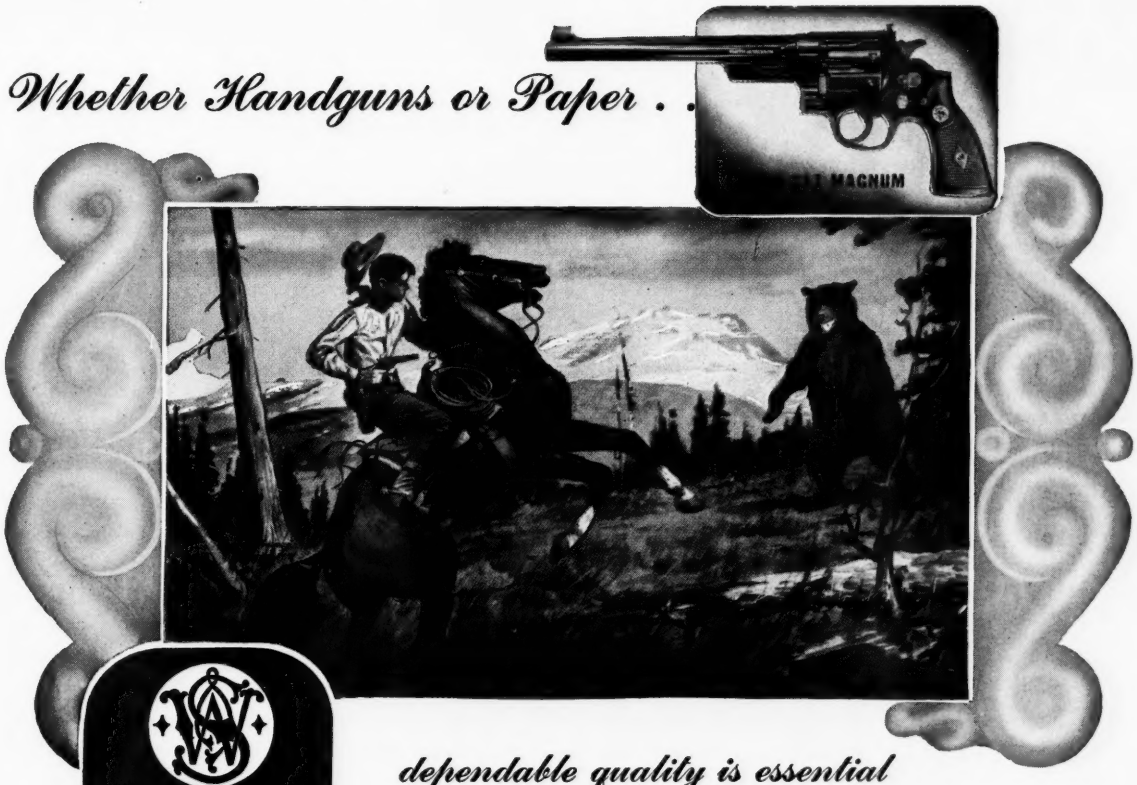
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Since 1854 Smith & Wesson handguns have ranked among the greatest in the firearms world — respected and honored by men who recognize that quality which assures dependability in handguns. The Smith & Wesson Magnum Revolver has greater impact and shocking power than any handgun in the world.

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100% Rag Extra No. 1 Grade

receives the same recognition in the field of fine bond papers.

Experienced buyers of paper, for business and legal use, know its dependable quality gives each sheet a crisp, fresh appearance that lends prestige and permanency to their business letters and vital documents.

Eagle-A Coupon Bond holds a dominant position in the national market because its exceptional and dependable quality survives competitive tests.

Recommend Eagle-A Coupon Bond to your customers. Samples are always available from your Eagle-A Paper Merchant.

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EAGLE-A TYPEWRITER AND BOXED PAPERS

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The ability of the Acraplate to reduce printing costs...and reduce them substantially...is being demonstrated every day in progressive printing plants throughout the United States and Canada. For rubber plates made on the Lake Erie Acraplate cut printing costs in these specific, proven ways:

- Eliminate the profitless investment and costly storage of standing forms. Resinous matrices can be stored indefinitely in 1/4 the space and weigh only about 1/30 as much.
- Permit many more jobs to be run in multiple with resultant saving in press time.
- Yield definite savings in ink and make-ready costs.
- Sheets lie flat after printing due to extremely light impression and elimination of embossing, thereby speeding up gathering and jogging.





Illustrated is the Model 18 Acraplate with 24"x20" platens. Acraplates are available in a complete range of sizes to meet every need.

Any of these savings is mighty important today. Acraplate can make all of them plus others for you. It will pay you to get detailed information about the Acraplate...the complete range of models available...how they operate ...what they can do for you. Write to Lake Erie for these facts—today!

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COLO.: Dixon & Co.
CONN.: Rourke-Eno Paper Co.; John Carter & Co.
D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
IDA.: Blake, Moffitt & Towne; Zellerbach.
ILL.: Berkshire Paper Co.; Bermingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.
IOWA: Bermingham & Prosser; Carpenter Paper Co.
KAN.: Carpenter Paper Co.
KY.: Louisville Paper Co.
LA.: Alco Paper Co.
ME.: C. H. Robinson.
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
MASS.: Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Colonial Paper Co.; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.
MICH.: Beecher, Peck & Lewis; Bermingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
MINN.: John Boshart; General Paper Corp.; The John Leslie Paper Co.
MO.: Acme Paper Co.; Bermingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
MONT.: Carpenter Paper Co.; The John Leslie Paper Co.
NEB.: Carpenter Paper Co.
N. J.: Bulkley, Dunton & Co.; Forest Paper Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith.
N. C.: Dillard Paper Co.
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuylkill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
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TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Southern Paper Co.; Southland Paper Co.
TEX.: Carpenter Paper Co.; C. & G. Paper House; Clampitt Paper Co.
UTAH: Carpenter Paper Co.; Zellerbach.
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.; B. W. Wilson.
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.
WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



Man drinking water out of a Thimble

"Like drinking water out of a thimble" was once a caustic simile for cigarette-smoking; and Oscar Wilde commented that the habit was "exquisite" because it left one so "unsatisfied." Yet all the critics of cigarette-smoking and all the propaganda against it were helpless against the industry's sustained advertising and merchandising.

In 1939, U. S. consumption of cigarettes reached a pre-war peak of 173 billions. In 1946, consumption will crowd 400 billions . . . and 500 billions are forecast for the years ahead.

Paper, of course, is as big a factor in the cigarette industry as tobacco. It holds the tobacco. It is the packages, the revenue stamps, the cartons, the shipping containers, the displays, the promotional pieces, the advertisements. It records production, sales, and profits. It provides the sales reports, the orders, the invoices. It pays the bills and delivers the annual reports.

Keeping in step with fast-stepping American industry is a constant challenge to us, for as American industry grows, so must "Paper Makers to America." We'll meet that challenge, just as Mead merchants will one day meet your every need for Mead Papers of the Mead, Dill & Collins, and Wheelwright lines.

★★★ *Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.*

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THIS MESSAGE, sound in its guarantee of quality letterhead paper, comprises a strong sales force for you . . . helps you increase profits through more sales of finer paper.

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Printers' Ink
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Sales Management
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Old Badger Bond and Ledger . . . 75% Cotton Fibre Content
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FOX RIVER PAPER CORPORATION
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THIS IS A PICTURE OF A TEST. And what a test! It is far more severe than any Dayco Roller would ever undergo in service on a press. After 10 days in live steam it looked like new; as a matter of fact, it was as good as new. ¶ Equally rigorous tests under low temperatures, in oils, dyes, varnishes and under water failed to change Dayco Rollers in the slightest. Yes, it's easy to see why you can use Dayco Rollers the year around, and why one will outlast eight ordinary rollers! ¶ Daycos take solids, fine screen halftones and every kind of ink made. Quality-wise, they cannot be excelled. Write for complete information, today.

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Get maximum results from your NEW presses. Be sure to specify Daycos on all new equipment.

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■ A cotton fibre content paper in a broad range of colors, Chieftain Bond is especially suitable for printing and lithographing. It has sturdy texture, impressive feel, appearance and uniformity. Chieftain Bond is used largely for business stationery, company letterheads and envelopes, sales letters, office forms and other semi-permanent documents.

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BETTER BOND PAPERS FOR EVERY PURPOSE

These famous names identify the papers manufactured by the Neenah Paper Company. The name *Neenah* appears in each watermark to identify the genuine for your protection.

OLD COUNCIL TREE BOND	TUDOR LEDGER
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CHIEFTAIN BOND	RESOLUTE LEDGER
NEENAH BOND	NEENAH LEDGER
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NEENAH PAPER CO. • NEENAH, WIS.

Ready to Serve YOU

Offset plate graining and re-graining by experts who will give you highest quality plates in a hurry.

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AMERICAN ROLLERS

WILL GIVE YOU EXTRA SERVICE

SEE FOR YOURSELF. ORDER A SET

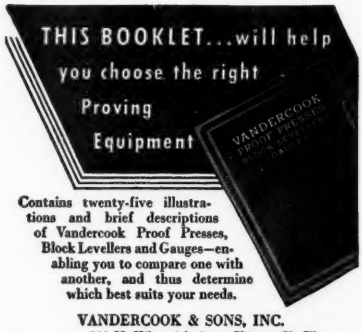
AMERICAN ROLLER COMPANY

1342 N. HALSTED ST. CHICAGO 22, ILL.
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707 FIRST NATIONAL BANK BLDG.
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Contains twenty-five illustrations and brief descriptions of Vandercook Proof Presses, Block Levellers and Gauges—enabling you to compare one with another, and thus determine which best suits your needs.

VANDERCOOK & SONS, INC.
900 N. Kilpatrick Ave., Chicago 51, Ill.

VANDERCOOK
PROOF PRESSES · BLOCK LEVELLERS
PREMAKEREADY EQUIPMENT



Ballyhoo vs. *Becketts*

Ballyhoo, if there's enough of it, can sell almost anything . . . *once.* But only honest goods, fairly priced, can build and hold *permanent* markets.

We have been making printing papers in the same place and under continuing ownership and management for a period of nearly 100 years. It is not an exaggeration to say that today Buckeye and Beckett papers have more users and more friends in this country than ever before.

Could any products or any institution command an increasing measure of public acceptance year after year and decade after decade unless they were worthy? This, we believe, is the reason why Beckett products are bought with such confidence and regularity by the graphic arts industry.

These products are: Buckeye Cover, Beckett Cover, Buckeye Text, Beckett Text, Tweed Text, Beckett Offset and Beckett Opaque.

In addition to our proprietary lines we make a variety of special papers to meet customer needs.

THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

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By H. W. Hepner. A reference guide and handy, up-to-date study of advertising practice. Makes plain purpose and effective use of all advertising mediums. Illustrated; 584 pages.

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By J. J. Pleger. How to set up and care for ruling machines, parts, feeders, accessories. How to set pens and striker; inks to use, makeready; preparing copy; cost of ruling; paper sizes and weights. Illustrated; 6 by 8¾; 138 pages.

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The American Color Test (46 test plates) used officially by the United States Navy and Army to test color blindness and color perception.

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By Samuel A. Bartels. An expert study of proper distribution of white space in title pages, book and border margins, straight matter, advertisements, initial letters, ornaments. Examples of "right" and "wrong" spacing. 5¼ by 7¾; 110 pages—47 showing specimens illustrating text.

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By J. W. Auble. Applies mathematics to printers' problems: figuring stock, spoilage costs, type fitting, measuring and estimating composition, ink and metal costs. Really teaches printing.

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Gives you the up-to-date selling value for every printing order. Inspires confidence; builds patronage. Investigate the trial-order plan.

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By Edward Gallaway. Vest pocket selling-price list on 34 most used items; a time-saver.

Ink Estimator **$1.00**

By R. C. Pickett, Nomographic Ink Estimator. Lay ruler on chart, read pounds ink needed for various stocks, according to color used.

Par for Printers .... **$15.00 and $50.00***

Standards—"PAR" figures—for printing production; a reference manual for estimating, cost analysis, better planning. Covers composition, color breakup, lockup, register, makeready and presswork—for five qualities of work, all kinds of stock; flat cutting schedules; bindery section as used by Master Bookbinders and Finishers Association. A continuous service, leased to users.
*Junior Edition, for work up to 22 by 28, $15. yr.
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Schedules of predetermined selling prices; only paper cost is added, using market cost in ream lots. Covers commercial jobs of every description—classified by type of work, priced in five distinct qualities. An accurate pricing guide—improves profits; increases size of orders; saves time—makes sales easier. Leased at $15.00 a year.

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Order direct from this. Enclose remittance—we'll pay postage in U.S.

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A PRODUCT OF Kimberly Clark RESEARCH

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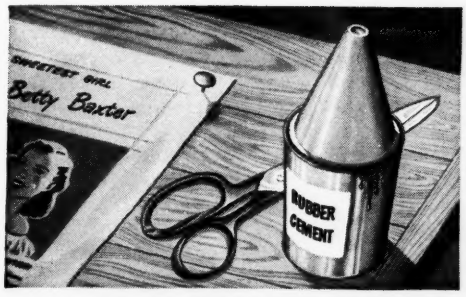
*TRADE MARK



This advertisement is one of a series appearing in four colors in Fortune, Nation's Business, United States News, Newsweek and Business Week.

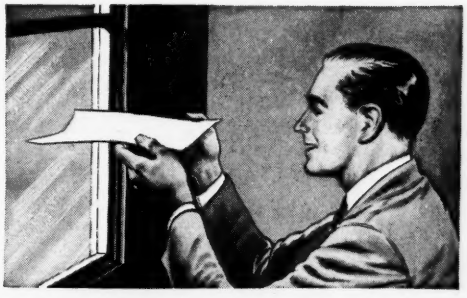
Test your word knowledge

of Paper and Printing



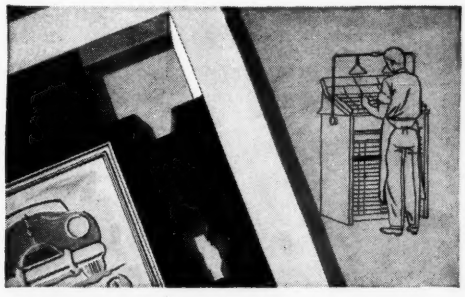
1. Progressive Proofs

- ☐ Proof revisions filed in sequence
- ☐ Color separation engraving proofs
- ☐ Paste-up of type and engraving proofs



2. Look-Down

- ☐ Appearance of paper under reflected light
- ☐ Eye-attracting device in layout
- ☐ Method of proof reading



3. Furniture

- ☐ Small incidental illustrations
- ☐ Name of a sans serif type face
- ☐ Blocks used for lock-up in printing



4. Volumetric Composition

- ☐ Ratio of water to solids in pulpwood
- ☐ A wordy piece of copy
- ☐ Combination of air, solids, and moisture in paper

ANSWERS

1 Progressive Proofs are color separation proofs added progressively till full color effect is achieved. For the finest 4-color mailer or the simplest one-color page, there's better reproduction with Levelcoat*—a background of unobtrusive beauty.

2 Look-Down or "high eye" shows the appearance of paper when viewed under reflected light. In making clear, bright Levelcoat Papers, every run is sampled and subjected to the "high eye" test . . . your assurance of clean, eye-appealing smoothness in every sheet.

3 Furniture is the term for wood or metal blocks used in locking up a printing form. Like accurate lock-up, Levelcoat Paper is a precision element in producing better printing. From ream to ream, lustrous Levelcoat is *uniformly* fine.

4 Volumetric Composition is the combination of air, solids and moisture in paper. From beater to finished roll, the composition of Levelcoat is carefully controlled—a factor which makes Levelcoat outstanding for strength, ink affinity, opacity, and printability.

*Levelcoat**

PRINTING PAPERS

If our distributors cannot supply your immediate needs, we solicit your patience. There will be ample Levelcoat Printing Papers for your requirements when our plans for increased production can be realized.

A PRODUCT OF Kimberly Clark RESEARCH

KIMBERLY-CLARK CORPORATION

NEENAH, WISCONSIN *TRADE MARK

Worth Its Weight in Diamonds

"BAUM FOLDERS PAY FOR THEMSELVES MANY TIMES OVER IN A FEW MONTHS"

THE EUSEY PRESS
LEOMINSTER, MASSACHUSETTS

March 13th, 1946

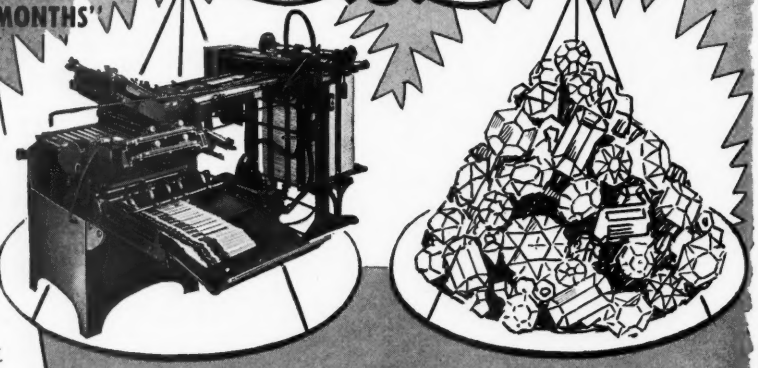
Mr. Russell E. Baum
615 Chestnut St., Philadelphia, Pa.

Dear Mr. Baum:

We have been more than pleased with the results from our two Baum Folders, and are eagerly looking forward to the arrival of the two others which we have on order. In many ways we are finding these machines superior to any on the market today.

Only with Baum Folders have I found it possible to obtain the highest in quality, while making a saving up to one-third in original cost. These machines will pay for themselves many times over during the coming few months, and I can truly appreciate what you are doing for the Graphic Arts in giving a superior piece of equipment at a considerable savings over competitive machines.

Sincerely,
THE EUSEY PRESS
(Signed) O. F. Eusey



WARNING! "A stitch in time saves nine." Last summer we begged you to place a reservation order (no cash, no contract signed) and it IS subject to cancellation at any time. Since that time one and three-quarter million dollars' worth of orders have been placed—over a million yet to be shipped. Why delay longer?

RUSSELL ERNEST BAUM

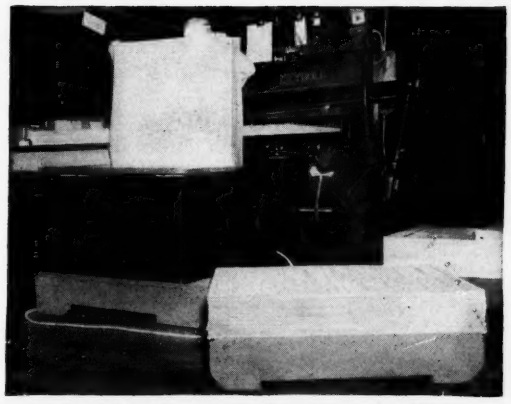
615 CHESTNUT STREET • PHILADELPHIA 6, PA.

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"VIBRATING"

PAPER JOGGERS



Provide the Easy, Economical Way to Handle Paper

—big sheets, or little—onionskin to heavy board—at the cutter, or at the press.

Seven different models—with vibrating decks from 14″x20″ up to 28″x40″.

Write for illustrated folder

SYNTRON CO., 575 Lexington, Homer City, Pa.

FOR PADDING AND BINDING

FLEXBOND

A NEW ADHESIVE

EASILY APPLIED • SETS FAST
PERMANENT FLEXIBILITY
CUT PADS IN 15 MINUTES
RELEASES SHEETS WITHOUT TEARING
READY MIXED • NO STIRRING
NOT AFFECTED BY COLD WEATHER
BRUSHES CLEAN IN WATER

•

ORDER TODAY... If your Paper Merchant cannot supply you, send us his name with your request for a FREE SAMPLE.

JOBBER TERRITORIES OPEN — Write Today

The SPECIAL CHEMICALS Co.

1545 EAST 18th STREET • CLEVELAND 14, OHIO



Use "33" INK CONDITIONERS AND AVOID WASTEFUL OVERRUNS



Contains HYPOTHIOLATE

Eliminate the need for ink experimenting that wastes paper. "33" Ink Conditioners quickly adjust your inks to point-of-use conditions—climate, humidity, age, type of stock, etc. You'll use less paper on every job!

All inks print better with "33" . . . Halftones are cleaner, impressions sharper. Results are uniform and positive. Affinity of ink and paper increase . . . Color prints more brilliantly. Why take a chance? Get results with "33".

8-LB. TRIAL ORDER . . . 100% GUARANTEE

See your local dealer or jobber—or write direct for an 8-lb. trial can. If "33" does not satisfy you completely, return the unused portion at our expense.

"33" (letterpress) **"O-33" (litho and multilith)**

Choice Territories Open!

JOBBERS—write for details of our liberal proposition. With increased production we are now able to open a few new territories. "33" Ink Conditioners fill an important need in *every print shop*. They're a sales natural for every distributor. Once sold, always used! *Get the facts* NOW.

Central COMPOUNDING COMPANY

IN CANADA - its CANADIAN FINE COLOR CO. LTD., TORONTO

Export Division: Guiterman Co., Inc. 35 S. William St., New York 4, N. Y.

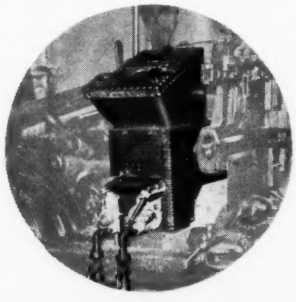
Speed printing operations 3 ways . . . with MONOMELT!



1 **CUTS COSTLY MACHINE "DOWN TIME."** Monomelt keeps type metal balanced—eliminates fouled throat, squirts and other metal troubles. Keeps machine running with less repair and less attention.

2 **REDUCES RESETTING and MAKE-READY TIME.** Monomelt prevents hollow or chilled slugs, low letters and breaks. Better slugs mean fewer corrections . . . less make-ready time . . . better printing.

3 **INCREASES TYPE PRODUCTION.** Monomelt feeds metal automatically—requires less time filling melting pot; no need to watch temperatures.



WRITE TODAY for new Monomelt bulletin just off the press. Gives details of time-saving features of Monomelt's single-melting system for efficient handling of type metal.

THE MONOMELT COMPANY, INC.

1612 POLK STREET NORTHEAST MINNEAPOLIS 13, MINNESOTA

BASIC FACTS
FOR OFFSET PLATEMAKERS

The start of a good offset job is a good plate and to make a good plate takes "know how". You can get this knowledge in a new booklet giving all the basic facts on offset platemaking. It's a step-by-step operating manual for any platemaker. It's FREE. Send for your copy TODAY. Use the coupon below.



LITHO CHEMICAL & SUPPLY CO., INC.
63 PARK ROW, NEW YORK 7

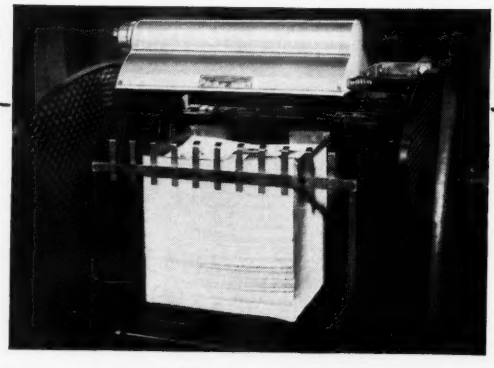
LITHO CHEMICAL & SUPPLY CO., INC.
63 Park Row, New York 7, N. Y.
We're Offset Minded. We Want a Copy of Your Booklet.

Name _____

Company _____

Address _____

Detroit Public Library



Step Up Production WITH DOYLE POSTWAR SUPER-POWER INFRA-RED SHEET DRYERS
(Patented)

These new postwar units provide twice the radiant heat, have double the ink-setting efficiency of any previous electric sheet dryers. Enable you to run presses faster because they help to eliminate offset . . . save need for slip-sheeting on many difficult jobs.

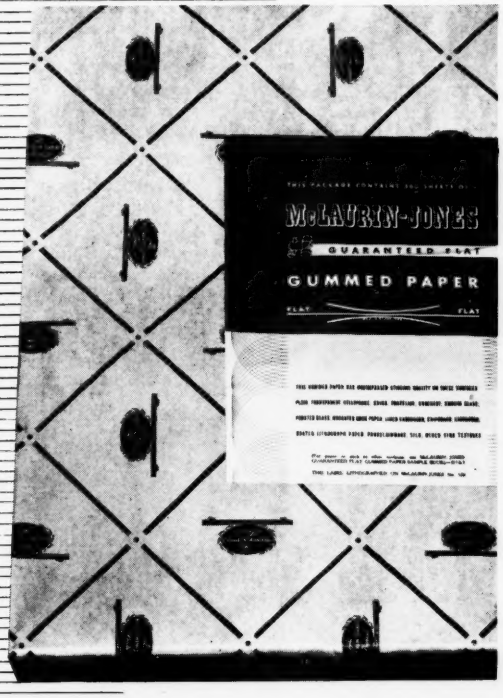
Available for immediate shipment for C & P, Kelly, Kluge, Little Giant, Miehle Vertical and other presses.

Also used for ruling machines, to eliminate static on folding machines, and for various types of specialty equipment.

See Your Dealer or write to:

THE J.E. Doyle COMPANY
1224 West Sixth Street
Cleveland 13, Ohio

Faithfully Yours





McLaurin-Jones

GUARANTEED FLAT GUMMED PAPERS

In silverware it's "Sterling" . . . in flat gummed papers it's "McLaurin-Jones." Both are outstanding products that have faithfully withstood the most difficult tests of time and usage! Ask your paper merchant for samples.

McLAURIN-JONES CO.
BROOKFIELD, MASS.
Offices: New York • Chicago • Los Angeles

Revolutionary NEW Printing Ink!

WINK-DRI

Dries Within Seconds

ON COATED STOCK WITHOUT HEAT OR SPRAY

RUSH jobs that used to require hours can now be backed up at once.

Sheets can be cut within 1 minute after printing WITHOUT OFF-SETTING, and without the expense of heat, spray or slip-sheeting. On uncoated stock (Bond, Ledger, etc.) Wink-Dri dries in one to fifteen minutes.

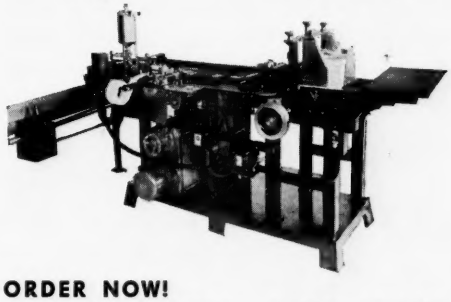
You save money with WINK-DRI. Its high bulk and color strength mean you use less of it than with ordinary inks. Also losses due to skinning are completely eliminated, no matter how long the container is left open.

Inks come in black and colors (including process colors which will trap and dry within seconds without crystallization). Order yours now.

LEWIS ROBERTS, INC.
72 UNION ST., NEWARK, N. J.
is now distributor of WINK-DRI INK manufactured by
F. G. OKIE, INC.
247 S. 3RD ST., PHILADELPHIA, PA.

"WINK-DRI DRIES QUICK AS A WINK"

Back Again! In Limited Numbers!



ORDER NOW!
NEW IMPROVED, HIGH-SPEED

CHESHIRE MAILING MACHINES

AUTOMATICALLY CUT AND ATTACH ADDRESSED LABELS TO ANY PUBLICATION

- **The Automatic "DICK" Mailer**
- **Proved by years of service to largest publication printers.**
- **Late design labeling head increases efficiency.**
- **Extremely high speed—real labor saver.**

Write your requirements to:

CHESHIRE MAILING MACHINES

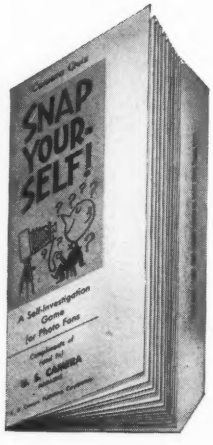
1415-25 WEST ALTGELD ST., CHICAGO 14, ILL.

FINE FLAX WRITING • FINE FLAX AIR MAIL • FINE FLAX BIBLE

• SILVER TISSUE (Anti-Tarnish) •

• LIGHTWEIGHT PAPER SPECIALTIES •

Successful Self-mailer **SHOWS VERSATILITY OF**



ECUSTA *Fine Flax* BIBLE

FOR ADVERTISING PRINTING

Typical of Ecusta paper's versatility in serving printing requirements is this unique self-mailer questionnaire "Snap Yourself" crisply printed black and yellow on Ecusta Bible, 30 lb.

Says U. S. CAMERA'S advertising director, Walter L. McCain . . . "Much of the great success of the survey, we believe, was due to the unusual self-mailing feature. Ecusta Bible proved particularly effective because of its whiteness, opacity and light weight. It withstood the mail handling commendably."

Modern, distinctive, functional — Ecusta Bible provides an exceptional background for fine typography. Use it with confidence for advertising printed matter, de luxe editions, Bibles, rate and data books, price lists, mailing pieces, encyclopedias, catalogs and annual reports. Available now, Ecusta paper is sold by leading merchants from coast-to-coast in U. S. and Canada.

ECUSTA PAPER CORPORATION PISGAH FOREST • NORTH CAROLINA

MAKEREADY TISSUE • STATIONERY CABINETS • BOXED TYPEWRITER PAPER

A PRINT SHOP IS KNOWN BY THE FURNITURE IT KEEPS



CHALLENGE IRON FURNITURE
Allows fast, accurate and rigid make-up, thus saving time and expense. Light weight, long-lived.

CHALLENGE *Labor-Saving* **IRON FURNITURE**—Ribbed for light weight—Raised figures to show sizes. Made in 120 standard sizes from 2x4 to 10x70 ems pica.

CHALLENGE MAMMOTH IRON FURNITURE—Ideal for filling large spaces. Ribbed and filleted for strength, 70 sizes from 15x15 to 60x120 picas.

Made of the finest grade iron. Machined to type precision. *Velvet Edges* defy dents and ragged edges. Write for data and prices.

801

THE CHALLENGE MACHINERY COMPANY
"Over Fifty Years in the Service of the Graphic Arts"
GRAND HAVEN — MICHIGAN

INKS

as dependable as science can make them . . .

for every printing process.
Lithographic • Letterpress
Gravure • Aniline • Dryers
Varnishes • Dry Color
Lithographic Chemicals
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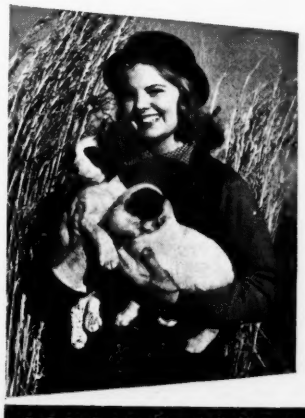
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*Volume 117 * August, 1946 * Number 5*

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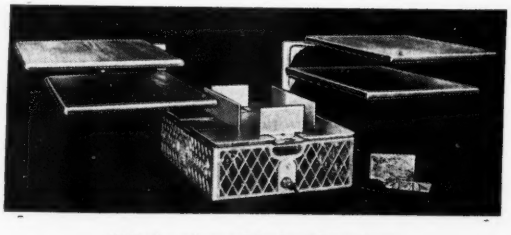
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THE INLAND PRINTER'S Classified Buyers' Guide

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Classified Buyers' Guide (continued)

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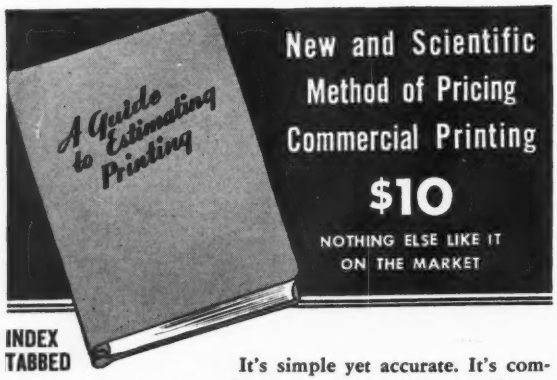
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(Continued on next page)



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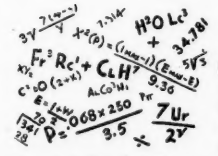
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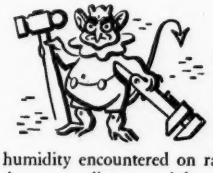
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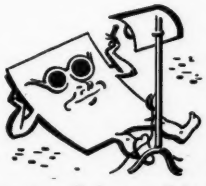
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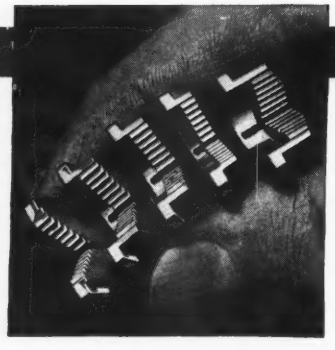
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